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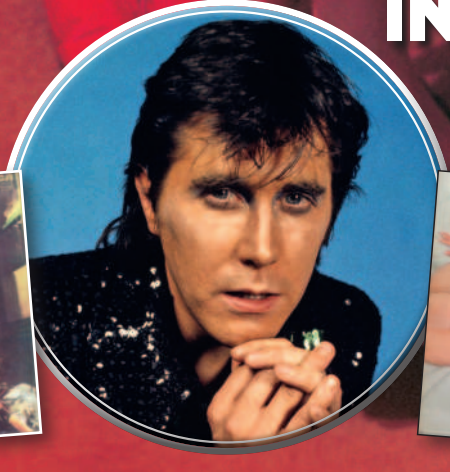

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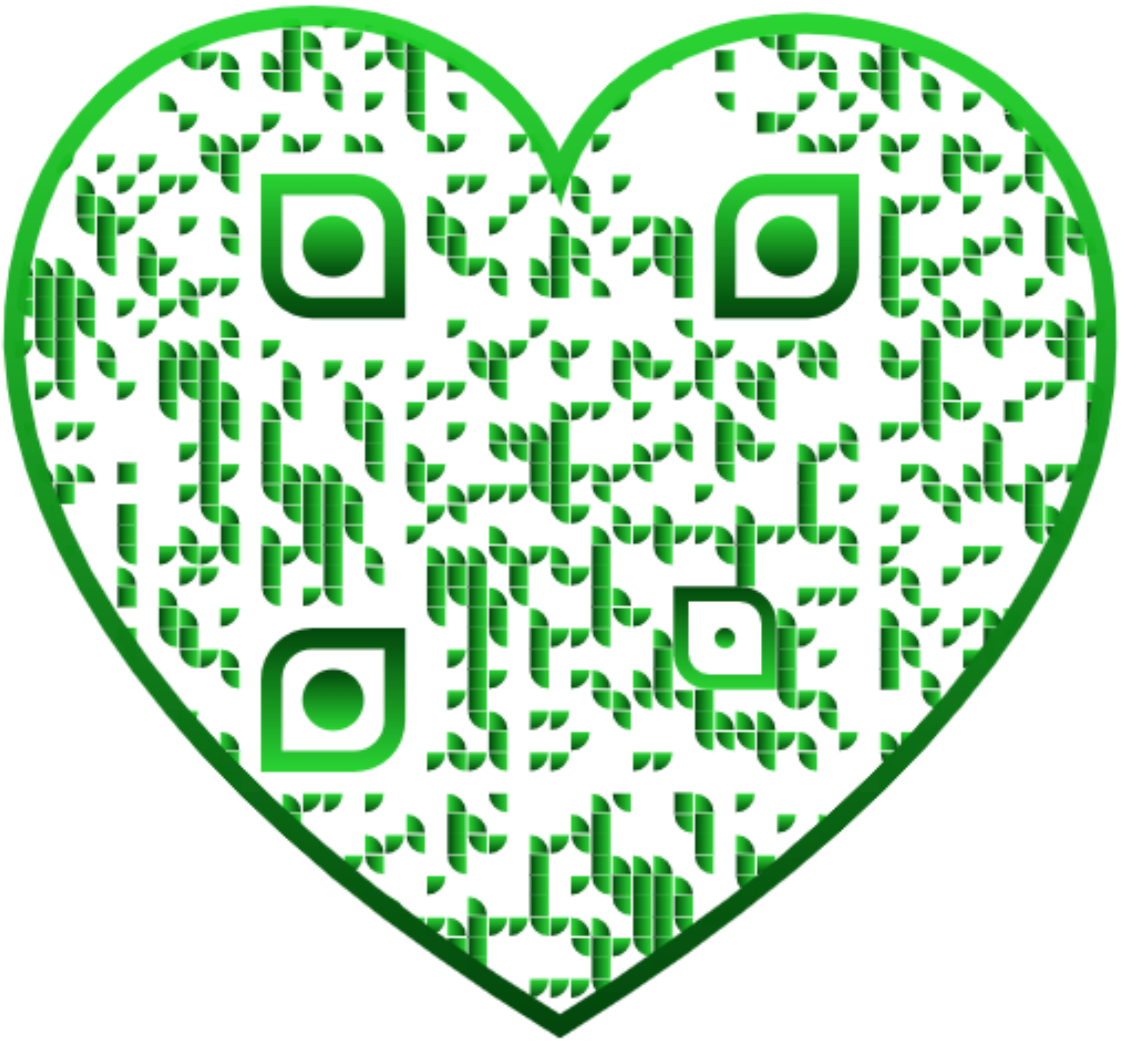

New releases for May 2022

Lonnie Liston Smith & The Cosmic Echoes
Cosmic Funk
HIQLP 088/ CDBGPM 278/ Digital
A real gem from Lonnie Liston Smith's early years in the studio - and a record that's perhaps a bit more "cosmic" than it is "funk" - but that's why we like it so much. Lonnie plays both acoustic and electric piano on the record. LP is 180g black vinyl in gatefold sleeve.

The Count Bishops
WIK 1/ CDWIKM 254/ Digital
1977 and Punk Rock raged across the nation, but with a new lead singer, the influential Count Bishops walked the walk and talked the talk with an album of blues rock, garage and a Kinks cover.

The Prisoners
Thewisermiserdemelza
HIQLP 082/ CDWIKD 332/ Digital
The Prisoners' Wisermiserdemlza album from 1983 reissued on 180g transparent orange vinyl.

New York City Blues
CDTOP 1618
An overview of New York's underrated post-World War II blues scene that flowed from Eastern Seaboard country juke joints to the jostling streets of Harlem, followed by the revival years. This is the soundtrack to the book New York City Blues.

FROM THE VAULTS

The Prisoners
The Last Fourfathers
HIQLP 083/ CDWIKM 22/ Digital
First-ever vinyl reissue of the Prisoners' 1985 third album, on 180g transparent blue vinyl.

John Lee Hooker
Documenting The Sensation Recordings 1948-1952
JLHBOX 019 (3CD)/ Digital
John Lee Hooker's 1948-1952 recordings made in Detroit, Michigan by Bernard Besman. Includes 19 previously unissued versions.

Lightnin' Hopkins
His Blues
CDCH2 1259 (2CD)
The soundtrack to Alan Govenar's definitive biography of Lightnin' Hopkins, His Life And Blues.

"Here's One You Didn't Know About"
From The RPM & Kent Vaults
B.B. King
CDTOP 1457/ Digital
25 B.B. King in-the-studio sides, as fresh as they day they were recorded. 23 on CD for the first time for discerning listeners.

Dirty Work Going On - Kent & Modern Records Blues Into The 60s Vol 1
CDCHD 1571
The blues didn't stop with the end of the 50s - as soul ruled the charts, the grittier end of black music was well represented by the artists on this compilation. Great guitar playing to the fore.

Prisoners
A Taste Of Pink
HIQLP 012/ CDWIKM 222/ Digital
The legendary garage punk debut of the Prisoners. Available for the first time with the band's first demos, a rare radio session and live material.

Here Are The Sonics!!
The Sonics
HIQLP 065/ CDHP 022
Facsimile release for the Sonics' first LP.

Boom
The Sonics
HIQLP 066/ CDHP023
Facsimile release for the Sonics' classic second LP.

Smell Of Female
The Cramps
NED 6/ CDWIKM 95
The first post-IRS Records outing from the Cramps is seriously live from the Legendary Peppermint Lounge and shows the band to be in fine fettle, full flight and fantastic.

Odessey And Oracle
The Zombies
WIKD 181/ CDWIKM 181
One of the greatest rock albums of the 60s, and a record we'd place right up there on the shelf next to "Pet Sounds" or "Forever Changes".

The Limit Of The Marvelous
The Charlatans
HIQLP 035
A deluxe 12-inch edition of the gun-toting, rooty-tooting outlaws' best recordings from 1965-68. Pressed on burgundy vinyl.

Lonnie Liston Smith
Expansions
HIQLP 067/ CDBGPM 263/ Digital
Lonnie Liston's classic 1975 jazz funk masterpiece, is one of the finest jazz funk albums of the 1970s. Here mastered from original first generation tapes and sounding better than ever.

SUBSCRIBE TODAY AND GET FREE VINYL PAGE 114

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Photo: (JoBoxers) Steve Rapport

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PPA

The *RC* staff's favourite... Bowie/Roxy 1972 songs

PAUL LESTER **Roxy Music Re-Make/Re-Model**
The greatest song ever to have a chorus based on a car number plate. All sax squawks, honky-tonk piano, snarling guitar and Eno's sheer/chic synth disturbance, this is where 50s rock'n'roll meets avant-garde sound collage.

TIM JONES **David Bowie Starman**
The lead single from *Ziggy...* and a sequel of sorts to Space Oddity, the UK No 10 relaunched Bowie's chart career through its astral theme and cosmically lofty glam-rock performance.

JOHNNY SHARP **Roxy Music Re-Make/Re-Model**
One of the truly great opening statements of any band's career. CPL593H must have been quite the looker to inspire such a tribute.

NIALL DOHERTY **David Bowie Moonage Daydream**
Some rock'n'roll classics are snarling, anthemic, melancholic, cosmic. Rarely are they all those things at the same time. They are here, though. A spacey masterpiece.

CHARLES DONOVAN **David Bowie John, I'm Only Dancing**
Love the video's trash aesthetic, emphasised by the gothically sleazy Lindsay Kemp.

VAL CUTTS **Roxy Music Virginia Plain**
Love the honky piano, that motorbike revving sound, and Bryan's suave pronunciation. It took me on a rollercoaster, an airplane ride. Ultimately, though, it took me on a Ferry.

PETER BARRY **David Bowie Star**
The song title says it all. Such a talent. I intend to view his mural in Brixton.

BILL EDWARDS **David Bowie Suffragette City**
Like a switchblade cut of Little Richard-esque rock'n'roll received while brawling with a 70s glam stomping gang.

STEVE BURNISTON **David Bowie Hang On To Yourself**
Classic rock'n'roll energy meets futuristic vision, inspiring and breathtaking 50 years on.

ROB HUGHES **David Bowie Five Years**
Feels like a portal to a secret dimension. Who's going to save us from the apocalypse? Why, Ziggy, of course.

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For The Record

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Hello, and welcome to RC531

There have been essays – books, even – written about the greatest years in pop history, with persuasive arguments in favour of 1965, 1966, 1967, 1969, 1971, 1976, 1984 and 1991. How about best-ever *weeks*? There was one in October 1981 when there were singles released by ABC, Grace Jones, Associates, Orange Juice, Bow Wow Wow and 23 Skidoo – hard to beat, surely? Drilling down further, one wonders when was pop's most significant *day*? Though it seems almost too good to be true, it would appear that, in one single 24-hour period – 16 June 1972 – both David Bowie's *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars AND* Roxy Music's self-titled debut were released. Incredible, right? So much music – from the aforementioned ABC to Suede, from punk to new romantic and Britpop – came from these two albums. Equally astonishing is the way the careers of two such influential outfits managed to overlap and impact on each other. Rob Hughes does a brilliant job of joining the dots between the Spiders on the one hand and Ferry, Eno & co on the other.

It would probably be easier to list the artists who *weren't* touched by the hands of Bowie and Roxy. In this issue, Paul Nicholas details how he came to record a Bowie-penned song in the 60s. It probably wouldn't be too difficult to trace a line from flamboyant soul-rockers JoBoxers – just about the last 80s band to reform after several decades – back to the glam giants of the 70s. Not just musically but in terms of his self-reinvention and rebirth via a new identity, Elvis Costello created a character every bit as stylised as Bowie's and Ferry's. And so on and on.

Elsewhere this month we have features on Flamin' Groovies and Record Shop Bags, reviews of new releases from Marvin Gaye, Suicide, Norma Tanega, Warpaint, Kurt Vile and Kevin Morby, our Soul, Jazz and Psych columnists search deep and wide for goodies, we meet Wolfgang Flür of Kraftwerk and Dave Allen (not the Gang Of Four one) to discuss matters electronic, Gregory Porter reveals his life-changing records, we rediscover Leon Ware and Anne Dudley talks us through her 80s Greatest Hits.

If that wasn't enough, you can still buy our excellent Genesis bookazine helmed by Daryl Easlea, while available imminently is the terrific The Smiths bookazine edited by Chris Catchpole.

Stay safe, and see you next month,

Paul Lester

MAGAZINE OF THE YEAR

The April issue [*RC* 530] is shaping up to be my favourite read of this new year. Nice T.Rex 50th anniversary/ditto Keef Richards reviews. That Morgan Howell Supersize 7" feature: artwork is amazing, nice piece. Nice to see the 'Hammer Time' memorabilia cover story, too. All in all, a good month's reading (not forgetting a nice letter on taping in the letters page – ha).

Simon Mullins

TAKE A PUNT

Great article on Fruupp in *RC* 530, and even mention of my native city, Limerick. I could stand corrected, but I don't think there was ever a River Club in Limerick. There were – and still are – a few rowing clubs which could have been used for gigs in the early 70s; unfortunately, I was locked up in boarding school until 1976. Interestingly, though, since Fruupp played Limerick… on a Saturday morning, mid-to-late 70s, I wandered into Jack Glynn's music store in Limerick to have a look at the "bargain box" and there among other LPs was *Future Legends*. I must have been vaguely aware of Fruupp but at Irish punts 1.80, even way back then, I said, sure, I'll give it a try. Forty years later, I still have it on the turntable. I have since acquired the other three LPs and 1 x 7" single, and I've just sent off for the live single.

John Dundon, Limerick

SAY NO MORE

Just picked up a copy of your April 2022 issue. My eye always gets drawn to anything Frankie Goes To Hollywood-related and I noticed your comment in [For The Record] regarding how you still wear your original Frankie Say T-shirts (hats off to you!), and how fakes sell for £5.99, so maybe originals aren't worth much.

As a die-hard Frankie fan, I feel I have to come to the rescue of these original T shirts. Having bought a few of these original T-shirts, I can safely say that they do not come cheap. Now, although they are not worth "Beatles" money, they still command a decent price: I've paid £300 for one original Frankie Say T-shirt and £250 for another. I can remember when these sold for £40, 10 years ago…

The key is to know what you're looking at. It's common knowledge that the originals had the Frankie logo and Paul Morley or FGTH at the bottom, but some early US issues didn't bear these logos and they were promos. I have a Frankie Say War! Hide Yourself T-shirt without the logo that my homework tells me was one of only a very few and was rushed up for a band photo shoot (the font and the shape of the "R" in WAR are the giveaway). Funnily enough, I got this rather cheaply as most people took it to be a fake. I also managed to grab the rare Frankie Say Curves T-shirt that was sanctioned by ZTT for 25 Years Of British Fashion.

Other Frankie-related items that have cost me are: the original enamel badges that could be bought when the first album was released in 1984; a poster sold by one of the band members at an auction which I won for nearly £400 (it was given to him at a Paris concert they played at; the other is still in the hands of Peter "Ped" Gill the drummer); and a postcard sent to [guitarist] Brian Nash from [singer] Holly Johnson at Xmas 1982.

Within the Frankie world, genuine items are very sought-after and collectible. Their posters can empty the wallet pretty quickly: the artiness makes them very nice to hang up and put in a frame. I know this from experience: 34 years after they broke up and having only released seven singles and two albums, Frankie are still costing me a fortune.

Roddy, email

Fascinating stuff. I have two original black BANG T-shirts and the white Frankie Say Relax Don't Do It and War! Hide Yourself T-shirts plus a yellow Frankie Say Bomb Is A Four Letter Word T-shirt, which I believe is worth good money. I have quite a decent collection of ZTT (Paul Morley-only era) vinyl and cassettes, to the extent that the label borrowed them for a 2000 Frankie DVD, Hard On. **PL**

SANDY DEVOTIONAL

I was saddened by the [14 February 2022] death of Sandy Nelson, but even more saddened when *Record Collector* managed to give him only nine lines in your Not Forgotten pages. I would suggest that he *has* been forgotten by you, as you afforded Betty Davis three full pages. As someone who owns all Betty's albums I cannot value her contributions anywhere near those of Sandy Nelson. It is true he released over 30 albums, many of which were somewhat derivative, but Let There Be Drums was a starting point for more drummers of a certain age (me included) than many. It is very sad that you find yourselves unable to give him a finer tribute.

Alan Lord, Macclesfield

OOH, BETTY!

In the month that the world lost both Gary Brooker and Mark Lanegan, artists with 60- and 40-year careers, I was surprised to read Paul Bowler's two-page glowing tribute to Betty Davis: "one of funk's greatest and most singular visionaries." Seriously?!

I was in my twenties in the 70s, and nobody, but nobody, knew nor bought her stuff. Her short-lived marriage to Miles got her some attention, but a funk visionary? C'mon! After her three US albums underperformed, her UK Island deal was enabled by

I Was There

A reader's recollection of a key music event

This month: Budgie, Victoria Hall, Hanley, 1 March, 1978

At the tender age of 15 we – Kev Wassell, Dave Powell and me – were already veterans of many gigs at the Vicky Hall, seeing all the rock bands on the circuit at the 1,000+ capacity venue).

We were ardent Budgie fans and remain so today, the Welsh trio performing the right mix of heavy rock tempered with a tight musicality enriched with humour. Budgie drew a loyal following from a range of age groups and always played a series of crowd-pleasers which, of course, included Breadfan from the *Never Turn Your Back On A Friend* album but also energetic songs like Breaking All The House Rules and Napoleon Bona-parts 1 And 2 from the excellent *Bandolier*.

Touring their latest album, *Impeckable*, Budgie were at their peak and seeing them was essential, so much so that we would catch them at the Civic Hall in Wolverhampton on the same tour, having persuaded a dad to taxi us to and from.

The queue at the Vicky Hall was full of noisy, eager types. The entrance doors got bashed in when some fans used another fan wearing a moped crash helmet as a battering ram. It was funny at the time...

Support on the night came from Nutz, a band I hadn't heard of. They were real crowd-pleasers. We were very briefly concerned that Budgie might not live up to such a polished act – support acts didn't usually get called for an encore…

When Budgie stepped on, the crowd already buoyed by Nutz went mad and, with one circuit of his newly enlarged Neil Peart-like drum kit, Steve Williams had Budgie's fans in the palm of his hands. Don't Dilute The Water was a new song and, played live, was awesome.

A set including several newbies and a range of songs dating back to *Squawk* made for a memorable evening. Burke Shelley, Tony Bourge and Williams were a superb live band. I even went out and bought everything I could find by Nutz!

Henry Exton

then-boyfriend, Robert Palmer, and produced another flop album after which she beat a retreat from the music world. Millie Jackson, Chaka Khan, Parlet, Brides Of Funkenstein, Patti Labelle, Aretha etc were the real funk visionaries. Or should I keep an eye out for the emperor's new clothes??

Andy Spofforth, email

DOUGH OH DEAR

Bob Stanley's mentions of Lieutenant Pigeon's Mouldy Old Dough and The Rubettes' Sugar Baby Love [*RC* 528] were interesting as, uncannily, I've recently begun to appreciate these two songs. I was indifferent to Sugar Baby Love for years, since I saw them on *Top Of The Pops,* though much later I discovered – and preferred – their later albums, when they wrote their own songs.

The spoken part and falsetto vocal part evoke an emotional response, but also the line, "All lovers make the same mistakes, yes, they do..."

Also, until recently, Mouldy Old Dough was a song I either laughed at or turned off as soon as I could. But I now appreciate how the piano melodies and especially the penny whistle ending evoke something more than mere nostalgia. I agree with the bit in Bob's column where it says how you respond to a record can't be rationally explained.

It also shows it doesn't matter if the song has a silly-sounding title, or who it is who's doing it (ie, they're not hip, popular, or critically acclaimed). I don't think the two songs above come into the hip or critically acclaimed category. Whether a song does something to you, makes you happy or sad or moves you in any way… this is the greatest impact an artist can have. I wish I could write a song with that kind of affecting power.

Further to the two examples above, Abba's Chiquitita has me nearly in tears, soppy old sod that I am. Whether it's the combined power of the voices and the rousing piano finale, I don't know. Another song that also gets the waterworks going is from an album by The Honeydew (on Decca's folk label imprint Argo), called I'll Come To You. It may be because singer Barbara Yates performs it so well and the lyrics express hope that her loved one will return … or it could be personal experience that explains why it is so affecting to me.

Tony Bilny, email

REPEAT OFFENDERS

I should imagine that, like many of your readers, I spend an inordinate amount of time looking through vinyl albums in charity shops, car boots and other sales in the usually forlorn hope of finding a copy of an old favourite to add to my collection or an undiscovered rarity. But how many of the same records must I have skipped over, thinking that, if I see another one of these, I'll scream?

My top three mind- and finger-numbing records are as follows, disregarding classical: 1. *Top Of The Pops* covers compilations (who bought all these?) 2. James Last (how many albums did this man make?) 3. The Seekers (who knew?).

I'm sure other readers have their own lists of "not again" records...

Mike Wells, Littlehampton

NOT SO SUPER MARKET

I was so disappointed when my local Sainsbury's stopped selling CDs/vinyl. I loved keeping my eyes open for bargains, usually compilation CDs, from the likes of the Small Faces, The Searchers, Mott The Hoople. Very rarely did I pay more than a fiver for a triple-CD pack. I also picked up Slade *Cum On Feel The Hitz* on vinyl for several pounds cheaper than the big retailers were selling it for. I very rarely, if ever, bought any new releases, but it was a mecca for cut-price compilations. Yes, a sad day when supermarkets stopped selling physical music.

Dave Barber, Leicestershire

SQUAT CULTURE

Why do charity shops put all the vinyl on the floor, or very low down? For us intrepid hunters of bargains there is the option of squatting down and inadvertently revealing pasty flesh or getting a seizure from a seized-up back. Mostly it means missing out on a hidden gem. Help us old vinyl hunters out.

Mark Jefferies, email

MIND THE QUALITY

I'm wondering if there is an opportunity to better inform readers on the pressing quality of new vinyl releases? I've found some new vinyl to be of consistently excellent standard – the recent PJ Harvey reissues come to mind – but I've also found new records so bad I've had to return them several times before getting even close to an acceptable standard.

Maybe reviewers could give a pressing rating as well as discussing the merits of the music itself?

Noel Woollard, email

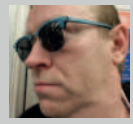
THE PERFECT TRANSCRIPTION

Really enjoyed the article on transcription discs [*RC* 529] but it could have been three times longer. (The Jethro Tull cover article, too, broke new ground with the 'all members' segment and an excellent interview). As for transcription discs I used to collect these from dealers in the US (through your mag and *Goldmine*) if I could identify a show featuring Steppenwolf. For the collector these represented new territory when all the normal albums and CDs (and colour variants) had been purchased and we wished for more (legally) from the BBC.

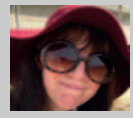
Matthew Hisbent, Kirkcaldy

THIS MONTH'S CONTRIBUTORS

David Bowie was **Rob Hughes**' first true (musical) love, having first heard *Ziggy Stardust* as a 15-year-old in 1981. **Roxy Music**'s equally extraordinary debut was a natural follow-on. Now he gets to celebrate both landmarks this month (p80).



Terry Staunton has interviewed **Elvis Costello** (p54) for numerous outlets over the last three decades, and seen his hero live close to 100 times, but has yet to find a publisher for his middle-aged Declan devotee memoir, *Fiftysomething Elvis Fans Can't Be Wrong*.



Lois Wilson's mum would never have forgiven her if she'd not taken up the chance to interview **Paul Nicholas** (p68) and she's pleased she did as his career turned out to be every bit as fascinating as he was charming. Meeting 80s soul-rockers **JoBoxers** (p72) was also a thrill.

If **Jason Draper** were to produce a book full of **record shop bags** (p62), he'd fill it with page after page of Spillers Records' signature bright-red carrier. While studying at Cardiff University, his early education in record collecting took place in this store, which probably received more of his student loan than his landlord.

Nick Dalton has been following the fortunes of San Francisco rockers **Flamin' Groovies** (p76) for years. He talked to frontman Cyril Jordan about their latest revival following the death of original member Roy Loney.

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Robert Fripp box set: solo, Frippertronics, The League Of Gentlemen, and more, 1977-83

In between lunches: 32 discs of Frippery

Fripp, Fripp hoorah!

Ninth in box set series from King Crimson's **Robert Fripp** in the offing

Panegyric has a 32-disc box set of Robert Fripp *Exposures* due, featuring his 1977-83 output, along with repro tickets, posters, press releases and other memorabilia. It forms part of an ongoing campaign covering 1969-2008 and features 25 CDs, three DVDs and four BDs.

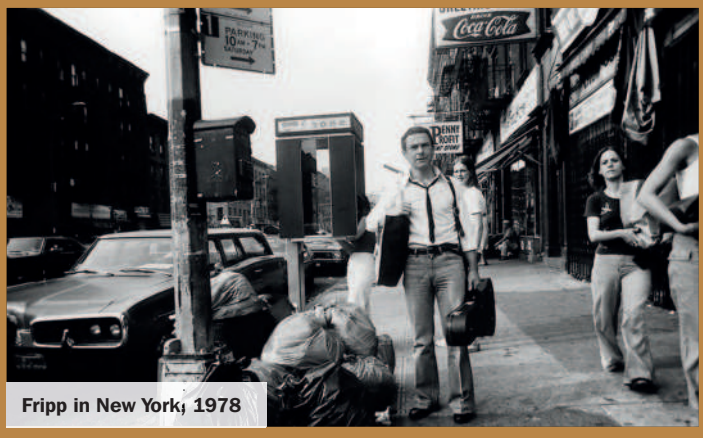
These comprise the unissued *Major Loops I, II, III* 3CD; unissued *NYC* CD; unissued *Last Of The Great New York Heartthrobs, Plus* CD; *Exposure First Edition, Plus* CD, one unissued; *Exposure Third Edition, Plus* CD, one unissued; unissued *Exposure Fourth Edition 2021 Stereo Mix, Plus* CD; unissued *Breathless, Plus* CD; **Frippertronics** *The Kitchen NYC 5/2/78* 2CD; *Wintergarden Copenhagen 18/5/79 & Polydor, Paris, 23/5/79* CD; *Le Pretzel Enchaine, Montreal, 19/8/79* CD; *God Save The Queen/Under Heavy Manners 2021 Remaster, Plus* CD; unissued *Discotronics/UHM 2021* CD; unissued *Under Heavy Management/Eurotronics* CD, mixed by **Steven Wilson**; **The League Of Gentlemen** *Paradise Club, Boston, 26/6/80 (Second Show), Plus* CD; *Royal Exeter, Bournemouth, 21/9/80, John Peel, 17/11/80* CD; *Thrang Thrang Gozinbulx & The League Of Gentlemen (1985 CD Mixes)* CD; unissued *The League Of Gentlemen 2021 Stereo Mixes, Plus* CD; unissued *Let The Power Fall 2021, Plus* CD; unissued *Washington Square Church, August 1981, 2021 Mixes* CD; *Resplendent In Divergence* CD; *Blasts And Blasms* CD; *More Blasts And Blasms* CD; *Exposure* DVD, with mixes including 5.1; *God Save The Queen/Under Heavy Manners Expanded/The League Of Gentlemen* DVD, with mixes including quad/5.1; *Let The Power Fall/Washington Square Church* DVD, with mixes including quad; *Exposure/Under Heavy Manners* BD, with mixes including quad/5.1/Dolby Atmos; *The DGM Frippertronics' Archive Vol I, II* 2BD; *Let The Power Fall/Washington Square/The League Of Gentlemen* BD, with mixes including quad/5.1/Dolby Atmos.

The box set includes Steven Wilson and Dolby Atmos mixes

Robert Fripp* Washington Square Church *200g LP, CD/DVDA, 29 April, Exposure Fourth Edition* 200g LP, CD/DVDA, Exposures *box, 27 May, on Panegyric. See burningshed.com.

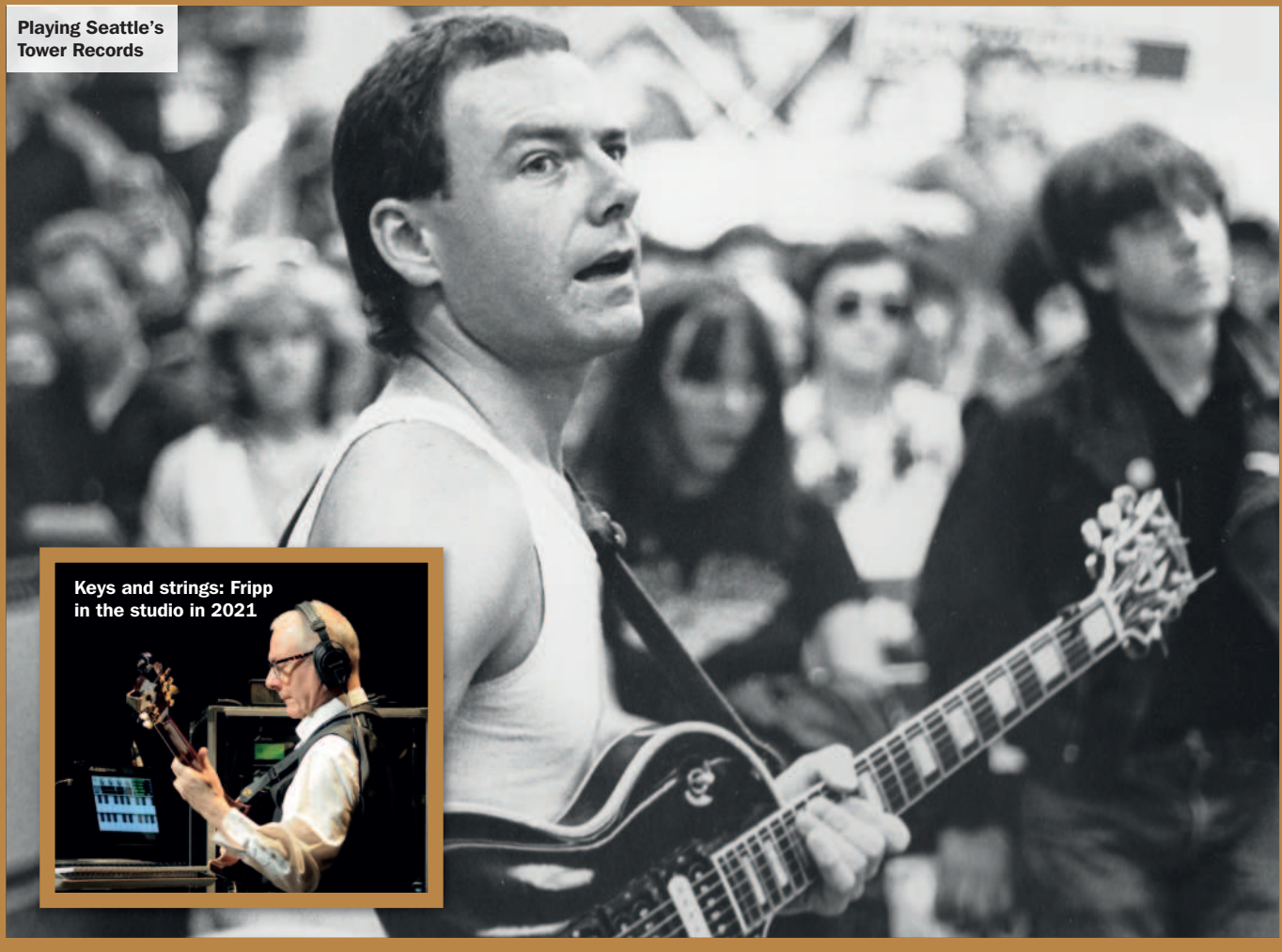
Photo: Trevor Wilkins; Lisa Tanner; K Gordon; Claudia Hahn; Bobby Grossman

One of the box's many period shots of our man in 1978



Fripp in New York, 1978

At the New York Hit Factory



Playing Seattle's Tower Records

Keys and strings: Fripp in the studio in 2021

Pictures At An Exhibition

Artwork, photos and ephemera on public display

Lew Allen's free **Elvis Presley** photo exhibition, *Elvis And The Birth Of Rock'n'Roll*, is at Proud Galleries, John Adam Street, London, 3 May-25 June. ■ The *Hip Hop 360* exhibition is at Cite De La Musique, Philharmonie Paris, Avenue Jean-Jaures, Paris, France, to 24 July. ■ The *Future Shock* art exhibition, including soundtrack by **Aphex Twin**, is at 180 Studios, Strand, London, 28 April-28 August. ■ The Freehold Fire Department, West Main Street, Freehold, New Jersey, plans a hometown **Bruce Springsteen** exhibition, including personal items, photos, multimedia/interactive displays, in summer 2024. ■ ***Prince*** *The Immersive Experience* is at Chicago Shops At North Bridge, 9 June-9 October, featuring 10 rooms including repro Paisley Park studio, album artwork.

Elvis Presley, 1956-58 photos on show

Tubb thumping

US record retailing institution shuts its doors

Ernest Tubb Record Shop, Nashville, is set to close this spring. Opened by country star, **Ernest Tubb**, in 1947, it was put up for sale in March. The original home of the *Midnite Jamboree* radio show that aired after the famed *Grand Ole Opry* on WSM radio, it featured artists who walked from the Ryman Auditorium to the shop, to continue playing. In its heyday, it had 100,000 mail-order customers and multiple outlets across the US. However, Honky Tonk Circus LLC/David McCormick Company Inc averred that, while "our goal has always been to protect, promote and preserve the great history of the record shop and building… due to changes in circumstances out of our control, it's clear that the best way forward is to sell the business." *Tony Burke*

See ernesttubb.com.

End of an era after 75 years

HELLO IT'S ME

Ian Dench

EMF guitarist on their first studio set since 1995

How come you're back now?
We had a great 30th-anniversary vinyl box, remastered albums, sold-out shows, and we felt excited about EMF again. James [Atkin] said, "I want to make an album." The songs are about growing older, looking back, and the joy in making music, because we won't be here forever. It's hard being human. You've got to stay positive and keep going. It took three months – the fastest EMF album ever. James' studio in the Yorkshire Dales looks out over fields. One sunny day, we left the doors open, and a sheep popped in and started munching James' lyric sheets!

What happened during the interregnum?
We did solo projects and had families. I moved to New York to work for Epic. James moved to Yorkshire and became a music teacher. Derry [Brownson] retired to the country to care for hedgehogs, and to race cars. But the joy of playing together was never lost, and the 30th-anniversary shows last year, when the fans sang every word, was hard to beat. It feels right to be back, having nothing to prove. We do it because we love it, and for the fans. I always thought that people would move on from their teen musical tastes, but the songs that you love when you're young stay with you. We're proud to be part of people's lives.

What would a biopic's tag-line be?
Loser kids luck out.

What's next?
We're thinking about the next album, and a world tour for a few more years until, one day, we all die onstage in a bizarre electrical explosion.

EMF* Go Go Sapiens *is out via emf-theband.com.

Acoustic

Bob Dylan *The Philosophy Of Modern Song* book, CD audiobook, Simon & Schuster, 8 November. ■ The *Simmerdim: Curlew Sounds* charity 2CD, with **The Unthanks**, **David Gray**, **Talvin Singh**, Curlew Sounds, 13 May. Due: April (22) **Paul Brady** *Maybe So*, Proper (23) **Ben Vaughan** *The World Of*, [TBC] May **Lyle Lovett**'s latest, Verve (6) **Kate Rusby** *30: Many Happy Returns*, Pure (27) **Sally Oldfield** *Playing In The Flame*, Music On CD June (3) **Mary Gauthier** *Dark Enough To See The Stars*, Thirty Tigers (10) ex-Mediaeval Baebes' **Anna Tam** *Hatching Hares*, Tam (17) **Hank Williams Jr** *Rich White Honky Blues*, Easy Eye Sound TBC **Gene Watson** *Outside The Box*, [TBC].

Biz

RIAA reported in March that US sales of CDs in 2021 rose 50% to 47 million. ■ The Modern Wharf Terrace venue opens in Greenwich, London, 29 April, while the Outernet Live venue is due to open off Oxford Street by September, along with revamped 12 Bar Club, plus Dockyards outdoor venue in Silverton Quays. The MSG Sphere, with 21,500- and 1,500-capacity indoor venues, is due in Stratford. ■ Paul Talling *London's Lost Music Venues 2* book, Damaged Goods, in August. ■ Graham Burnett's *Southend On Zine* book about Southend fanzines, 1971-2021, has a kickstarter.com campaign to 27 April.

Hip-Hop/Rap

Grandmaster Flash & The Furious Five *Sugarhill Adventures* 97-track 9CD; 2LP, Robinsongs, 24 June. ■ Lance Scott Walker ***DJ Screw:*** *A Life In Slow Revolution* book, University Of Texas Press, 17 May.

Indie

Cola *Deep In View*, with **Evan Cartwright** (The Weather Station), Fire Talk, 20 May. ■ **Biff Bang Pow!** *A Better Life* 6CD, 56 bonuses, Cherry Red, 27 May. ■ **Gentle Sinners** *These Actions Cannot Be Undone*, with **Aidan Moffat** (Arab Strap), **James Graham** (The Twilight Sad), CD, 13 May, LP, September, Rock Action. ■ **Congotronics International** *Where's The One?*, with **Deerhoof**, Crammed Discs, 29 April. ■ **The Coral** *The Making Of The Debut Album* 1,500-copy signed, boxed book is due by September via awaywithmedia.com. ■ **Pavement** sleeve designer *The* ***Steve Keene*** *Art Book* hardback; with signed/numbered card/artwork; are due by June via hatandbeard.com. Due: April (22) Bon Iver's **S Carey** *Break Me Open*, Secretly May (13) **Bear's Den** *Blue Hours*, Communion TBC **The Cure** *Songs Of The Lost World*, [TBC]. ➤

The Coral: Debut revisited

Photo: (Elvis Presley) Lew Allen @ Proud Galleries

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What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we hear of new music bubbling under from **The Rolling Stones**, **Pearl Jam**, **Jess Glynne**, Arch Enemy's **Alissa White-Gluz**, **John Mayer**, **Betty Boo**, **Nightwish**, **Boy George**, ex-S Club 7's **Jo O'Meara**, **Stormzy**, **Black Star Riders**, **Calvin Harris**, **Soil**, **Blackpink**, **Lillian Axe**, **The Gaslight Anthem**, **Stone Temple Pilots**, **Carrie Underwood**, **Sam Smith**, **In Flames**, **Buju Banton**, **Ministry**, **Beck**, Testament's **Chuck Billy**, **Tom Odell**, **Ghost**, **Bush**, **Uriah Heep**, **The National**, Sevendust's **Lajon Witherspoon**, **Cardi B**, **Whitesnake**, **SZA**, ex-KISS' **Vinnie Vincent**, **Louise Patricia Crane**, **Feeder**, **DragonForce**, **Ed Sheeran**, **Tool** (and live DVD), **Cymande** (on Partisan), **OHM** (on M-Theory), Little Mix's **Jade Thirlwall** (on RCA), Nightwish's **Floor Jansen** (on ADA), a **Robbie Williams** best-of, and a **Grimes** children's book.

CELLULOID HEROES

Adam Ripp's **Billy Joel** biopic, *Piano Man*, is due via Jaigantic; the **Nat 'King' Cole** TV archive/albums are due via Iconic Artists; Kathlyn Horan's *The Return Of* ***Tanya Tucker*** *– Featuring* ***Brandi Carlile*** documentary film is due via Sony; James Patterson's *Run, Rose, Run* film, with **Dolly Parton**, is due via Hello Sunshine; a JJ Abrams **U2** TV series is due via Netflix; Cody Jenson's *Cherry Pie Guy* biopic on Warrant's **Jani Lane** is due in 2023; Coky Giedroyc's *Greatest Days* biopic of **Take That** is due via Elysian in 2023; Danny Boyle's six-part *Pistol* series on **Sex Pistols** is on Disney+ from 31 May; Mike Myers' *The Pentaverate* series, on Netflix, with soundtrack by **Orbital**, airs from 5 May; **Andrew Dominik's** *This Much I Know To Be True* film about **Nick Cave & Warren Ellis** (The Bad Seeds) is in select cinemas, 11 May.

KIT & CABOODLE

Elvis Presley Elvis Dove, SJ-200 guitars are out via Gibson, along with Tool's **Adam Jones** Les Paul; Arch Enemy's **Jeff Loomis** has a SL7 guitar out via Jackson; Pearl Jam's **Mike McCready** has a Stratocaster due via Fender.

ACOUSTIC

April (29) **Sarah Jane Nelson** *Shelby Park*, producer Jamie Tate (Taylor Swift), [TBC] May (20) **Jess Jocoy** *Let There Be No Despair*, co-producer Brandon Bell (Miranda Lambert), jessjocoy.com (27) **James Combs** *Falling Under Spells*, producer John Would (Fiona Apple), High Pine Steeple June (10) **Rod Picott** *Paper Hearts And Broken Arrows*, producer Neilson Hubbard (John Prine), Welding Rod (24) **Caamp** *Lavender Days*, co-producer Beatriz Artola (Adele), Momo + Pop.

INDIE

May (20) **Quinquis** *Seim* CD, clear LP, LP/flexidisc, producer Gareth Jones (Depeche Mode), Mute July (8) **Mush** *Down Tools*, co-producer Jamie Lockhart (The Cribs), Memphis Industries.

METAL

May (27) **Black Lung** *Darkwaves*, producer Jon Robbins (Clutch), Heavy Psych Sounds.

POST/PUNK

May (20) Suicide's Alan Vega collaborator **Liz Lamere** *Keep It Alive*, In The Red.

PROG/AVANT

May (13) **Mary Halvorson** *Amaryllis*, *Belladonna* CDs, 2LP, producer John Dieterich (Deerfhoof), Nonesuch June (10) **Fyfe & Ikstra Strings** (The xx collaborator) *Interiority*, [TBC].

POP+

April (22) **Tatyana** *Treat Me Right* clear LP, co-producer Joseph Mount (Metronomy), Sinderlyn May (6) **Sofia Mills** *Baby Magic* CD, LP, producer John Mark Nelson (Taylor Swift), [TBC].

ROCK

April (29) **Chemia** *Something To Believe In*, producer Duran Duran's **Andy Taylor**, Absolute May (15) **Junkyard Drive** *Electric Love* CD, LP, coloured LP, producer Soren Andersen (Glenn Hughes), Mighty July (1) **Laura Evans** *State Of Mind*, producer Josiah J Manning (Kris Barras), thelauraevans.com (15) **Deaf Havana** *The Present Is A Foreign Land* CD, red LP, three colour variant cassettes, producer Mike Horner (Jess Glynne), deafhavana.tmstor.es.

REGGAE

June (6) ex-Slits' **Hollie Cook** *Happy Hour*, producer **Youth**, Merge.

Sofia Mills gets the Taylor touch

Tull thumping

Two-volume **Jethro Tull** deluxe photobook due

Pat Kent's twin-volume **Jethro Tull** photobooks are due via Gonzo, taking in memorabilia, unpublished photos and a worldwide discography. The 472-page *Spin Me Back Down The Years!* is out in paperback, hardback and a *Deluxe Edition* housed in a 12" x 12" box, with repro flyer, poster, photos and backstage passes. The companion *The Boy Scout Manual* is due in paperback, hardback and a *Deluxe* box, featuring a 7" repro of the 1968 ***Clive Bunker*** *& Friends* acetate. The box set is £199.

See musicglue.com.

Digging in the past: Tull book

Jazz

Charles Mingus *Mingus Three Deluxe* 2CD, 180g 2LP, eight unissued, Rhino, 22 April. ■ **Con & Kwake** *Eyes On The Tower*, with **Kwake** (Lianne La Havas), Native Rebel, 27 May.

Metal

Evergrey *A Heartless Portrait* 2LP, fluorescent 2LP, gold 2LP; red 2LP/slipmat/7", CD, with two bonuses; box with CD, pendant, notes, canvas, Napalm, 20 May. ■ **Wardruna** *Kitravn* 2CD, 2LP, box with 2CD, 2LP, DVD, flag, signed card, Music For Nations, 22 April. ■ **Raven** *Rock Until You Drop* 4CD, four bonuses, HNE, 27 May. ■ **Visions Of Atlantis** *Pirates* CD, CD/canvas, 2LP, fluorescent 2LP, box with CD, hip flask, flag, signed card, Napalm, 13 May. ■ **Iron Allies**' debut, with ex-ACCEPT's **Herman Frank**, **David Reece**, is due via AFM. ■ **Dampf** *The Arrival*, with **Tommy Johansson** (Sabaton), Gramophone, 3 June. ■ **Dir En Grey** *Phalaris* CD, 2CD with bonuses; *Deluxe* 2CD/DVD, 2CD/BD, Tokyo Garden Theater, June 2021, Sony, 15 June. ■ ***Quiet Riot***, *II* CDs, LPs, with bonuses, box, No Remorse, [TBC]. ■ **Imonolith** *Progressions*, with **Ryan Van Poederooyen** (Devin Townsend), imonolith.com, 20 May. Due: April (22) **Nevermore** *Dreaming Neon Black* gold CD, Brutal Planet May (13) **Atrophy** *Socialized Hate/Violent By Nature*, Dissonance, **Chastain** *The Voice Of The Cult*, Shadow Kingdom (20) **Prowler** *Reactivate*, Cherry Red (27) **Dimmu Borgir** *Puritanical Euphoric Misanthropia (Remixed & Remastered)*, Nuclear Blast June (3) **Kreator** *Hate Über Alles*, Nuclear Blast (10) **Motionless In White** *Scoring The End Of The World*, Roadrunner, **Seventh Wonder** *The Testament*, Frontiers TBC **Tryckvag** *Legacy*, distrokid.com, **Avantasia** *Moonglow*, [TBC], **Royal Hunt** *Dystopia Pt 2* CD, 180g LP, King.

Prog/Avant

Muse *Will Of The People* CD/card pack, LP, red, coloured, cream LPs, three cassette variants, Warners, 26 August. ■ **Florence + The Machine** *Dance Fever* CD, cassette, brown, grey 2LPs, 2LP variant sleeve, 2LP/insert, 2LP box with 15 cards, book, poster, Republic, 13 May. ■ Riverside's **Mariusz Duda** *The Lockdown Trilogy* 4CD, including bonus EP; *Interior Drawings* LP, orange LP, Kscope, 20 May. ■ Camel's **Peter Bardens** *Long Ago, Far Away* 2CD, five bonuses, Esoteric, 27 May. ■ Ex-Yes' **Bill Bruford** *Making A Song And Dance* 6CD, including *The Collaborator*, *The Composing Leader* 2CDs, *The Special Guest*, *The Improviser* CDs, BMG, 29 April. ■ **Tangerine Dream** *La Divina Commedia* 5CD/DVD/book box, with *Inferno*, *Purgatorio* 2CDs, *Paradiso* CD, DVD from Koln Nideggen Castle, Germany, 2002, Kscope, 27 May. ■ **Arthur Brown** *Long, Long Road* CD, 180g LP, red 180g LP, signed/hand-numbered box with orange 180g LP, 2CD/book with bonuses, 7", flag, four postcards, Prophecy, 24 June. ■ **Galaxy** *Runaway Men*, with **Bart Schwertmann** (Kayak), Shaded Moon, 27 May. ■ Grant Moon ***Big Big Train*** *– Between The* ➤

MUSIC MEMORABILIA
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The Beatles Signed Program From *A Hard Day's Night* Northern Premiere With Rare Royal Telegram, Royal Letter, 1964-8 X 10 Press Photo, Unused Ticket, Invitation and more
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Michael Jackson Signed Personal Red Leather "Beat It" Jacket (circa 1988)
Sold for $87,500

Janis Joplin Signed Black and White Photo
Sold for $17,500

Nirvana Signed 8 X 10 Color Promo Photo
Sold for $11,875

Elvis Presley (5) Sun Records Vinyl 7-Inch Singles
Sold for $6,562

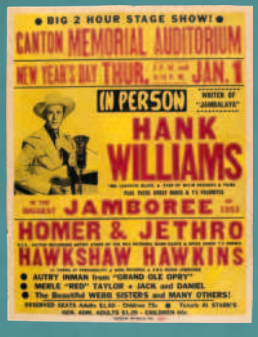
The Beatles Complete Set of Four Revell Model Kits With Boxes (NEMS, 1964)
Sold for $3,500

Lynyrd Skynyrd *Street Survivors* RIAA Gold Sales Award Presented to Ronnie Van Zant
Sold for $3,375

The Beatles *Yesterday and Today* First State Butcher Cover Stereo LP in Original Shrink Wrap (Capitol ST-2553, 1966)
Sold for $38,750

The Beatles 1966 Genuine Shea Stadium NY Concert Poster, Newly Discovered Specimen
Sold for $150,000

FD-26 Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded 9.6
Sold for $109,375



Hank Williams 1953 Canton, OH Concert Poster for the Show He Died En Route To
Sold for $150,000

Jimi Hendrix Experience 1968 L.A. Shrine Auditorium Concert Poster (AOR-3.72)
Sold for $9,062

Buddy Holly & The Crickets 1959 Winter Dance Party Concert Poster
Sold for $125,000

BG-169 The Band 1969 Winterland Concert Poster Signed by Tuten, Graded 9.8
Sold for $7,500

Led Zeppelin 1970 Berlin, Germany Second-Album-Tour Concert Poster
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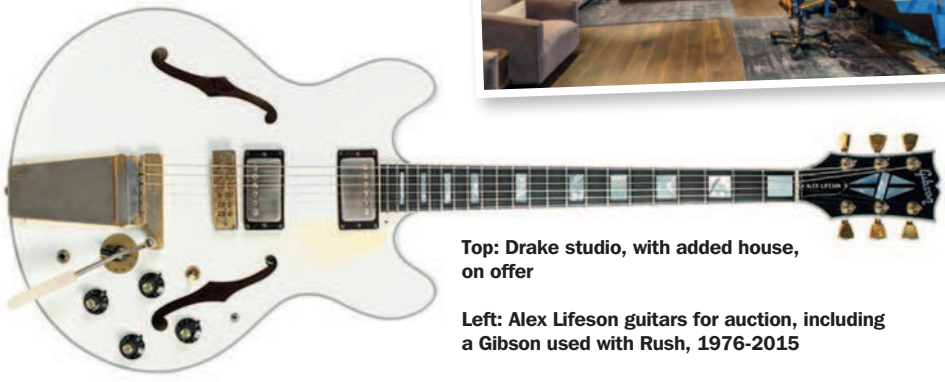
Memorabilia lane
Auction houses around the world

In March, **Robbie Williams**' 24,260 sq ft, 10-bedroom, 18-bathroom house in Beverly Hills Post Office sold for $75 million. The 20-acre estate has a gym, games room, library, cinema, pool, tennis court, and sold via Westside Estate Agency to **Drake**, who listed three properties on his Yola Estate, Hidden Hills, via Beverly Hills Estates, for $22.2 million. It includes 6.7 acres, 12,500 sq ft, seven-bedroom, nine-bathroom house, with bar, studio, pool, cinema, tennis/basketball/volleyball courts, ranch buildings/stables, 3,700 sq ft five-bedroom, six-bathroom (with pool, guest-/pool-houses), 2,500 sq ft five-bedroom, three-bathroom. ■ March auctions by Activity, Dover, Delaware, included (5) signed drumhead from **Nick Mason** (Pink Floyd), signed guitars from **Jane's Addiction**, **Brad Paisley**, **Taylor Swift**, **Elvis Costello**, **James Taylor**, **Blink 182**, **Charlie Daniels**, **Dave Grohl**, **Patti Smith**, **Billy Idol**, Mötley Crüe's **Tommy Lee** (12) **Les Paul**, **Peter Buck** (REM), **Def Leppard**, **Goo Goo Dolls**, **Alice Cooper**, **Stevie Wonder**, signed drumheads from **Pete Best** (The Beatles), **Billy Joel**, **Lynyrd Skynyrd** (29) signed guitars from Nirvana's **Krist Novoselic**, Aerosmith's **Steven Tyler**, **Alanis Morissette**, **Roger Waters**, QOTSA's **Dean Fertita**, **Tim McGraw**, **Keith Urban**, **Avril Lavigne**, **Ed Sheeran**. ■ A 5 March auction by Red Baron Antiques, Roswell, Georgia, included signed guitars from **Lulu**, The Byrds' **Marty Stuart**. ■ The 20-22 May juliensauctions.com sale includes Rush's **Alex Lifeson**'s collection of 100-plus items, notably guitars from 1971-2015 (estimate, to $200,000 each), keyboards, mandolins, pedals, clothing. ■ On 20 February, 70-plus guitars from **George Clinton**, **Arlo Guthrie**, **The Monkees** *et al* were stolen from Oregon Music Hall Of Fame, Portland. ■ The 16 April ha.com auction included **Michael Jackson** hat, **Whitney Houston** dress, The Cars' **Benjamin Orr** guitar, while a 12 March auction had **The Beatles** *Yesterday & Today* 'butcher cover' LP for $112,500. ■ The 20 March rocknscrollguitars.com auction included signed guitars from **Oasis**, **Meat Loaf**, **INXS**, **Glenn Hughes**, **George Harrison**, **Fleetwood Mac**, **Pearl Jam**, **Bon Jovi**, **Black Sabbath**, **Metallica**, **Michael Jackson**, **The Rolling Stones**, **Robert Plant**, **Tom Petty**, **Slipknot**, **Slash**, **Dave Grohl**, **Bryan Ferry**, **Pete Townshend**, **Jeff Lynne**, **Lemmy**, **Led Zeppelin**, **Eric Clapton**, **Eagles**, **AC/DC**, **Neil Young**, **Bruce Springsteen**, **RATM**, **Rod Stewart**, **Kris Kristofferson**, **Linkin Park**, **Iggy Pop**, **Johnny Cash**, **The Clash**, **Steve Vai**, **Sex Pistols**, **The Libertines**, **David Gilmour**, **Hozier**, **Garth Brooks**, **Bob Dylan**, **Blur**, **Velvet Revolver**, **Massive Attack**, **Amy Winehouse**, **RHCP**, **Madonna**, **David Bowie**, **The Police**, **Paul McCartney**, **Chuck Berry**, **Rush**, **Lindsey Buckingham**, **David Guetta**, **Whitney Houston**, **Elbow**, **The Killers**, **Black Star Riders**, **The Monkees**, **Ed Sheeran**, **Lauryn Hill**, **Bill Medley**, **Gary Numan**, **The Darkness**, **Art Garfunkel**, **REM**, **Black Country Communion**, **Slayer**, **Pete Doherty**, signed drumheads from **Black Sabbath**, **Rammstein**, **Van Halen**, **The Rolling Stones**, **Green Day**, **Fleetwood Mac**, **Bruce Springsteen**, **Foo Fighters**, **The Jam**, **Faces**, **CSNY**, **Cream**, **The Clash**, **U2**, **Bon Jovi**, **Metallica**, **The Who**, **Kings Of Leon**, **Roger Waters**, **Oasis**, **Pearl Jam**, **AC/DC**, **The 1975**, **Sex Pistols**, **Amy Winehouse**, **RATM**, **Bastille**, **Radiohead**, **Alice Cooper**, **The Police**. ■ In March, **Joe Satriani** offered "original audio" NFTs via sweet.io/incendium. ■ A 22 March auction by ICZ, Palm Harbor, Florida, included **Van Halen** signed guitar, **Jim Morrison** handwritten lyrics. ■ An **Elvis Presley** shirt was offered in March via idealworld.tv. ■ A **Ronnie Wood** guitar (estimate, £10,000) was offered 28 March by hansonsauctioneers.co.uk. ■ **Kid Rock**'s Ford GT car (estimate, $575,000), with signed guitar, was offered via rmsothebys.com, 26 March. ■ Four **Peter King** saxophones (estimate, £12,000) were offered 11 March via gardinerhoulgate.co.uk. ■ A 26 March auction by GWS, Agoura Hills, California, included **Elvis Presley** jewellery, plectrums, clothing, glasses, bags, candle, guitar case, demo acetate, books, crown, telephone, glass, sheet, travel kit, watch, tapes, hair, papers, **Frank Sinatra** painting, **Amy Winehouse** dress, coat, **Lady Gaga** accessories, **Snoop Dogg**, **Ed Sheeran** costumes, **Prince** sunglasses, **David Bowie** handwritten set-list, **Jimi Hendrix** guitar strap, **Bob Dylan** harmonica, **Liberace** suit, candelabras, **Elton John** shirt, **John Lennon**, **Paul McCartney** hair, **Buddy Holly** tapes, socks, **BJ Thomas** jacket, **Taylor Swift** hat, dress, **Janet Jackson** jewellery, suit, **Michael Jackson** shirt, **Roy Orbison** coat, Peter, Paul & Mary's **Mary Travers** kimono. ■ In March, Jethro Tull's **Ian Anderson** offered 14 flutes/parts (one at £12,500) via All Flutes Plus, Northampton Street, London. ■ Four **Pink Floyd** *The Wall* Gerald Scarfe paintings were offered via Sotheby's, London, 9 March (two with estimates of £30,000-£40,000). ■ The former eight-bedroom home of Deep Purple's **Jon Lord**, Burntwood Hall, Goring-on-Thames, with bowling alley, games room, cinema, cricket pitch/pavilion, gym, sauna, tennis court, pool, was offered in March by Savills for £8.5 million. ■ In March, **Katy Perry**'s 5,500 sq ft, five-bedroom, five-bathroom house in Beverly Hills Post Office, with library, gym, media room, sauna, spa, pool, 1.16 acres, was offered via Hilton & Hyland for $19.475 million. ■ In March, **Katherine McPhee**'s 3,527 sq ft, four-bedroom, four-bathroom house in Hollywood Hills, with gym, garage, was offered via NDA for $2.695 million. ■ In March, Chic's **Nile Rodgers**' 4,100 sq ft, five-bedroom, four-bathroom house in Westport, Connecticut, with library, pool, gym, awards room, was offered via Compass for $5.25 million. ■ In March, Maroon 5's **Adam Levine**'s 16,000 sq ft, 10-bedroom, 14-bathroom house/guesthouse, in 3.04 acres, at Pacific Palisades, Los Angeles, was offered via Westside for $57.5 million. ■ *The Art And Influence Of Hip Hop* auction by Sotheby's, New York, 23-30 March, included a childhood poetry book by **Tupac**, estimate, $300,000, plus Public Enemy's **Chuck D** jacket, **Beastie Boys** album artwork, items from **Ice-T**, **MF Doom**. ■ On 30 March, Son Volt's **Jay Farrar** offered guitars, dulcimer, equipment via reverb.com.



Top: Drake studio, with added house, on offer

Left: Alex Lifeson guitars for auction, including a Gibson used with Rush, 1976-2015

Prog/Avant

Lines book, Kingmaker, 16 June. ■ Chris Welch ***Keith Emerson*** photobook is due in hardback, signed editions from Rocket88, pre-orders via keithemersonbook.com. ■ **The Heads** *Under Sided* box set, including 4LP, unissued demos, BBC session cuts, Rooster, by September. Due: April (29) **Colosseum** *Restoration*, Repertoire May (5) **Nektar** *Live In Germany 2005* 2CD, Esoteric (27) **Jade Warrior** *Released* June (3) **Argent** *Hold Your Head Up* 2CD, clear LP, Demon (10) **Klaus Schulze** *Deus Arrakis*, SPV, **The Dream Syndicate** *Ultraviolet Battle Hymns And True Confessions*, Fire, **Diamanda Galas** *The Divine Punishment*, Intravenal Sound Operations.

Pop+

Toyah *Toyah! Toyah! Toyah!* CD/DVD, yellow LP, Cherry Red, 13 May. ■ **Marc Almond** *Stranger Things* 3CD, 32 bonuses; clear 2LP, SFE, 27 May. ■ **Suzi Quatro** *The Albums 1980-86* 3CD, eight bonuses, 7Ts, 20 May. ■ **OMD** *Live At The Royal Albert Hall 2022* 2CD, 4CD/book, May, orange 3LP, October, [TBC]. ■ **Rick Astley** *Whenever You Need Somebody* CD, *Deluxe* 2CD, 21 bonuses, BMG, 6 May. ■ Ex-Destiny's Child's **Kelly Rowland** *Always With You, Always With Me* book, CD audiobook, Viking, 26 April. ■ David Leaf *God Only Knows: The Story Of* ***Brian Wilson****, The Beach Boys And The California Myth* book, Omnibus, 23 June. ■ **The Associates** *Sulk* blue LP/print/cassette, blue LP/3CD, including *Outtakes, Monitor Mixes & Rarities*, *Live* CDs, 13 unissued, BMG, 13 May. ■ **Prince & The Revolution** *Live* 3LP, New York Carrier Dome, March 1985, 2CD/BD with 5.1/Dolby Atmos, *Collector's Edition* box with purple, red, gold 3LP, 2CD/BD, book, poster, Legacy, 3 June, while *Camille* is due from Third Man. ■ **George Michael** *Older* 180g 2LP, *Super Deluxe* box with 180g 2LP, *Upper* 180g LP, 5CD, three prints, book, 8 July, [TBC]. ■ **Paul Oakenfold** *Ready Steady Go* book, Welbeck, 18 August. Due: April (29) **Anne Dudley** *Crossing The* Bar, Absolute May (13) **Jermaine Jackson** *Come Into My Life*, Music On CD (20) **Harry Styles** *Harry's House*, Columbia (27) ***Interlopers***, Chrysalis June (24) **JoBoxers** *Essential Boxerbeat*, Cooking Vinyl TBC **Julian Lennon** *Jude*, BMG.

Post/Punk

Girls At Our Best! *Pleasure* 3CD, 25 bonuses, Cherry Red, 27 May. ■ **Battalion Of Saints** *Complete Discography* 3CD, with unissued demos/two new cuts, Audio Platter, 23 May. ■ **Ultrabomb** *Time To Burn* CD, LP, red LP, with **Greg Norton** (Hüsker Dü), **Jamie Oliver** (UK Subs), Ultrabomb, 27 May. ■ **The Muffs** *Really, Really Happy* LP/7", six bonuses, 2CD, 22, Omnivore, 13 May. ■ **Cro-Mags** *Here's To The Ink In Ya* 5CD, with *CBGBs 85*, *CBGBs 86*, *Wellington's 86*, *The Electric Banana* ➤

Photo: (Drake) Redfin

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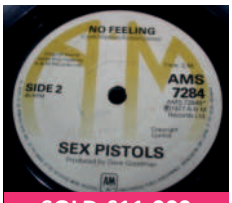

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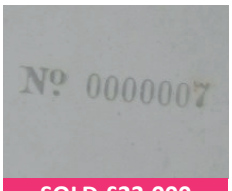
Sex Pistols A&M
God Save The Queen



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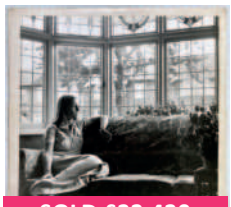

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Rolling Stones
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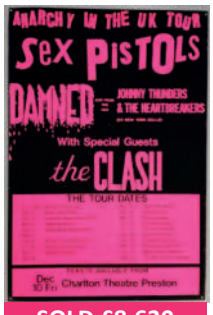

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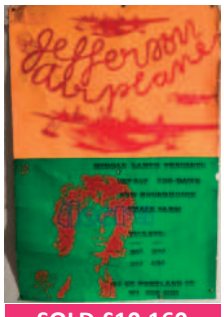
Sex Pistols
Anarchy Tour Poster



SOLD £10,160

Doors & Jefferson
Airplane original poster

SOLD £1,970

The Clash original
tour poster

SOLD £22,810

David Bowie owned
and worn hat

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OMEGA AUCTIONS

Altogether Now

Noteworthy guest-spots this month

Federico Aubele *The Holographic Moon*, on 13, 27 May: **Mauro Refosco** (David Byrne), **Iain Cook** (Chvrches), **Yuka Honda**, **Melissa Mary Ahern** (Sufjan Stevens), **YMusic Ensemble** (Paul Simon), **Kenny Wollensen** (Tom Waits).
The Black Keys *Dropout Boogie*, Nonesuch, 13 May: **Billy F Gibbons** (ZZ Top), **Angelo Petraglia** (Kings Of Leon).
Baby Dave *Monkey Brain*, [TBC], 22 April: **Isaac Holman** (Slaves), **Damon Albarn** (Blur).
Brave Rival *Life's Machine*, bravevilmusic.com, 6 May: **Jonny Henderson** (Ian Siegal).
The Boppers *White Lightning* CD, LP, white, blue LPs, Wild Kingdom, 1 July: **Micke Andersson** (The Hellacopters), **Chris Spedding**.
No-Man's Tim Bowness *Butterfly Mind* CD/LP, InsideOut, 17 June: ex-colleague **Ben Coleman**, **Richard Jupp** (ex-Elbow), **Nick Beggs** (The Mute Gods), **Ian Anderson** (Jethro Tull), **Dave Formula** (Magazine), **Peter Hammill** (Van Der Graaf Generator), **Gregory Spawton** (Big Big Train), **Stephen W Tayler** (Kate Bush).
Graham Bonnet Band *Day Out In Nowhere* CD, white 180g LP, Frontiers, 13 May: **Shane Gaalaas** (MSG), **Jeff Loomis** (Arch Enemy), **John Tempesta** (The Cult), **Roy Z** (Halford), **Don Airey** (Deep Purple).
Alex Carpani *Microcosm*, bandcamp.com, 29 April: **David Cross** (ex-King Crimson), **Theo Travis** (Soft Machine), **David Jackson** (ex-Van Der Graaf Generator), **Jon Davison** (Yes).
Classless Act's latest, Better Noise, [TBC]: The Darkness' **Justin Hawkins**.
Ocean Colour Scene's Steve Cradock *A Soundtrack To An Imaginary Movie*, Kundalini, 10 June: **Rob Newton** (The Stone Foundation), **Nikolaj Larson**, **Tim Smart** (The Specials).
X's John Doe *Fables In A Foreign Land*, Fat Possum, 20 May: **Louie Perez** (Los Lobos), **Shirley Manson** (Garbage).
Def Leppard *Diamond Star Halos* CD, 2LP, picture disc, clear 2LPs, cassette, Universal, 27 May: **Alison Krauss**.
Edenbridge *Shangri-La*, AFM, 26 August: **Erik Martensson** (Eclipse).
Judas Priest's Richie Faulkner's latest, [TBC]: **Rex Brown** (ex-Pantera).
Grace *Hope*, Frontiers, 10 June: **Ronnie Romero** (Rainbow).
Grand Union Orchestra *Made By Humans*, RedGold, 17 June: ex-colleagues **Courtney Pine**, **Gail Ann Dorsey**.
The Handcuffs *Burn The Rails*, Pravda, 3 June: **Morgan Fisher** (Mott The Hoople).
Lani Hall *Seasons Of Love*, HAP, 22 April: **Herb Alpert**.
HAAi *Baby, We're Ascending* CD, blue LP, splatter 2LP, Mute, 21 May: **Alexis Taylor** (Hot Chip), **Jon Hopkins** (Brian Eno).
Lauran Hibberd *Garageband Superstar*, Virgin, 19 August: **DJ Lethal** (Limp Bizkit).
Bruce Hornsby *'Flicted*, Zappo, 27 May: **Danielle Haim** (HAIM).
Harkin *Honeymoon Suite*, Hand Mirror, 17 June: **Nate Walcott** (Bright Eyes), **Aaron Roche** (Sufjan Stevens), **Sophie Galpin** (Self Esteem).
Sound Of Contact's Dave Kerzner *The Traveler* CD, *Special Edition* 2CD, 3CD box, 4CD *Deluxe* box, with bonuses, outtakes, alternates/mixes, Sonic Elements, 15 May: **Durga McBroom** (Pink Floyd), **Nick D'Virgilio** (Spock's Beard), **Marco Minnemann** (The Aristocrats), **Billy Sherwood**, **Jon Davison** (Yes), **Stuart Fletcher** (The Seahorses).
Kehlani *Blue Water Road* CD, two cassette variants, Warners, 29 April: **Justin Bieber**.
Christopher Lockett *At The Station*, christopherlockett.com, 13 May: **Scarlett Rivera** (Bob Dylan), **Kitten Kuroi** (Elvis Costello).
Jani Liimatainen *My Father's Son* CD, white 180g 2LP, Frontiers, 6 May: **Tony Kakko** (Sonata Arctica), **Bjorn Strid** (Night Flight Orchestra), **Timo Kotipelto**, **Jens Johansson**, **Rolf Pilve** (Stratovarius), **Anette Olzon** (ex-Nightwish), **Pekka Heino** (Brother Firetribe).
Dream Theater's James LaBrie *Beautiful Shade Of Grey* CD, 180g LP/CD, InsideOut, 20 May: **Paul Logue**, **Christian Pulkkinen** (Eden's Curse).
Miranda Lambert *Palomino* 2LP, CD, RCA, 29 April: **The B-52s**.
Hanoi Rocks' Michael Monroe *I Live Too Fast, To Die Young!* CD, red LP, LP/alternate sleeve, Silver Lining, 10 June: **Slash**.
Jose Medeles *Railroad Cadences And Melancholic Anthems*, Jealous Butcher, 20 May: **Chris Funk** (The Decemberists), **M Ward** (She & Him).
Muna, Saddest Factory, 24 June: **Phoebe Bridgers**.
MC5 *Heavy Lifting*, earMUSIC, October: **Don Was**, **Kesha**, **Alejandro Escovedo**, RATM's **Tom Morello**, Rise Against's **Tim McIlrath**.
Don McCloskey *The Chaos And The Beauty*, Lemon Hill, 6 May: **Chuck Staab** (Melody Gardot), **Russ Bellenoit** (Amos Lee), **Sebastian Guerrero** (Cyndi Lauper).
Ritual Tension's Ivan Nahem *Crawling Through Grass*, Arguably, 13 May: **Norman Westberg** (SWANS).
Odesza *The Last Goodbye*, Ninja Tune, 22 July: **Bettye Lavette**, **Lapsley**, **Olafur Arnalds**, **Julianna Barwick**.
Onelinedrawing *Tenderwild*, Iodine, 24 June: **Zach Lind** (Jimmy Eat World), **Jeremy Tappero** (Soul Asylum), **Chris Carrabba** (Dashboard Confessional).
Roisin O *Courage*, Blix Street, 29 April: **Cormac Curran** (Hozier).
Pink Mountaintops *Peacock Pools*, ATO, 6 May: **Dale Crover** (Melvins), **Steven McDonald** (Redd Kross), **Emily Rose Epstein** (Ty Segall).
Black Pumas' Adrian Quesada *Boleros Psicodelicos* red LP, ATO, 3 June: **Money Mark** (Beastie Boys), **Marc Ribot** (Tom Waits).
Eagles' Timothy B Schmit *Day By Day* CD, LP, timothybschmit.com, 6 May: **Lindsey Buckingham** (ex-Fleetwood Mac), **Matt Jardine**, **Chris Farmer** (The Beach Boys), **Benmont Tench** (Tom Petty), **John McFee** (ex-Doobie Brothers), **Jim Keltner** (John Lennon), **Jackson Browne**, **John Fogerty**, **Kenny Wayne Sheppard**.
Simple Plan *Harder Than It Looks*, officialsimpleplan.com, 6 May: **Deryck Whibley** (Sum 41).
Superorganism *World Wide Pop* CD, coloured LP/print, cassette, Domino, 15 July: Pavement's **Stephen Malkmus**.
Mordecai Smyth *Things Are Getting Stranger On The Shore* CD, LP, 50-copy LP/CD, 2CD, with bonuses, Megadodo, 27 May: **Dave Lambert** (Strawbs), **Jon Camp** (ex-Renaissance).
Sundowners *Pulling The Night Back*, Ditto & Townsend, 22 April: **Steve Pilgrim** (Paul Weller), **Steve Cradock** (Ocean Colour Scene), **James Skelly**, **Paul Molloy** (The Coral).
Tenebra *Moongazer* CD, coloured LP, New Heavy Sounds, 29 April: **Gary Lee Conner** (Screaming Trees).
Heidi Talbot *Sing It For As Lifetime*, heiditalbot.com, 20 May: **Mark Knopfler**.
Rufus Wainwright *Rufus Does Judy At Capitol Studios*, BMG, 10 June: **Kristin Chenoweth**.
Ry X *Blood Moon* CD, red LP, ryx.ochre.store, 26 August: **Olafur Arnalds**.
Ken Yates *Cerulean*, kenyates.com, 3 June: **Kathleen Edwards**.

Lauran Hibberd gets lethal

Post/Punk

8/6/86, *Paradise 6/18/89*, Cortex, 6 May. ■ **Pixies** *Live In Brixton* 8CD/book, London, June 2004, Edsel, 13 May. Due: April (22) **The Dickies** *Stukas Over Disneyland*, Cleopatra May (13) **999** *A Punk Rock Anthology* 2CD, Captain Oi! July (1) **Spear Of Destiny** *Liberators!* 2CD, red LP, Demon TBC **Sum 41** *Heaven And Hell* [TBC].

Rock

ASIA box revisits Japan

ASIA *In Asia: Live At The Budokan Tokyo 1983* CD, 2LP, *Deluxe* box with 2CD, including second gig, 2022 remix, two unissued, white, yellow 2LP, BD with laserdisc show/extended remix, 12" book, badge, two posters, two repro tickets/passes/video ad, three photos, BMG, 10 June. ■ ***Starchaser***, with **Ulrich Carlsson** (Shaggy), **Johan Koleberg** (Therion), Frontiers, 6 May. ■ Caryn Rose *Why **Patti Smith** Matters* book, Faber, 21 April. ■ **Sheryl Crow** *Sheryl* 2CD, three new cuts, Big Machine, 6 May. ■ **Strangeways** *Complete Recordings Vol 1* 4CD, HNE, 27 May. ■ **Miller Anderson** *Bright City*, five bonuses, Esoteric, 27 May. ■ ***Carnivore***, three bonuses, Dissonance, 13 May. ■ **Coreleoni** *III* CD, CD digipak, four bonuses, Atomic Fire, 13 May. ■ **The Police** *Around The World Restored & Expanded* CD/DVD, CD/BD, blue LP/DVD, four unissued, Eagle Rock, 20 May. ■ **Goo Goo Dolls** *Grounded With The* CD/DVD/BD, Long Beach Thunder Studios, 2020, Cleopatra, 20 May. ■ **Lillian Axe** *Psalms For Eternity* 3CD, three bonuses, Global Rock, 6 May. ■ Fleetwood Mac's **Christine McVie**'s *Songbird* re-treads set, June, [TBC]. ■ Martin Popoff ***Bad Company*** *A Visual Biography* book, Wymer, 22 July. Due: April (22) Ocean Colour Scene's **Simon Fowler & Oscar Harrison** *Live On The Riverboat*, Demon, ex-Kansas' **John Elefante** *The Amazing Grace*, Deko, **Molly Hatchet** *Southern Rock Masters*, Cleopatra (29) **Canned Heat** *Live At Rockpalast 1998* 2CD, MiG May (6) ex-Uriah Heep's **Peter Goalby** *I Will Come Runnin'*, Esoteric, **Fozzy** *Boombox*, Mascot (13) **Allman Brothers Band** *Wipe The Windows, Check The Oil, Dollar Gas*, Music On CD, **Melissa Manchester** *Live 77* 2CD, Real Gone (20) **Quartz** *On The Edge Of Tomorrow*, HNE (27) **Dillard & Clark** *The Fantastic Expedition Of* SACD, Intervention, **Diamond Head** *Borrowed Time*, Music On CD

Photo: (Lauran Hibberd) Steve Glashier

Hors D'oeuvres

Horslips 35-disc career box set due

A **Horslips** box is out in July, taking in 500-plus tracks (half unissued), along with a 262-page hardback, 88-page lyric book, five signed photos, repro fan club pack/poster. It includes *Happy To Meet, Sorry To Part*, *The Táin*, *Dancehall Sweethearts*, *The Unfortunate Cup Of Tea*, *Drive The Cold Winter Away*, *The Book Of Invasions: A Celtic Symphony*, *Aliens*, *The Man Who Built America*, *Short Stories/Tall Tales*, *The Belfast Gigs, Live 1973-75*, *Live 1976*, *Live 1977*, *The Book Of Invasions & Aliens Rehearsals 1976-77*, *Live 1978*, *Live 1979*, *The Last Gig: Ulster Hall, 8/10/1980*, *Encores/Live 1980, 2004, 2011*, *Roll Back*, *In Session At RTE 1971*, *In Session At RTE 1972*, *In Session At RTE 2004-11*, **The Host** *Tryal & Singles*, *Live & Rare*, **Barry Devlin** *Breaking Star Codes*, **Jim Lockhart** *Uncollected Works*, ***Charles O'Connor****'s Resolution Suite* CDs, *Live*, *Tracks From The Vaults I & II*, *Live At The O$_2$ I & II* 2CDs, DVDs of *The RTE Vault 1973-79*, *The Reunion Era 2004-19*.

Horslips* More Than You Can Chew *box is out via burningshed.com, 29 July.

Táin misbehavin': 35 discs of Horslips in the offing

Steel yourselves

Steeleye Span heyday box set due

A 12CD **Steeleye Span** box is out this month, including 56-page booklet. It features 145 tracks (46 unissued), and takes in *Below The Salt*, with four bonuses; *Parcel Of Rogues*, three; *Now We Are Six*, one; *Commoners Crown*, four; *All Around My Hat*, two; *Rocket Cottage*, one; *Storm Force Ten*, one; *Live At Last*, three; *Sails Of Silver*; *On Tour*; *Live At The Rainbow November 1974*; *Live At Berklee Performance Centre October 1976*.

Steeleye Span* Good Times Of Old England, 1972-83 *12CD is on Chrysalis, 13 May.

Steeleye Span: all around again

SXSW celebration

Bella Union label showcased at *SXSW Festival*

After a two-year hiatus, Oliver Gray made his annual pilgrimage to the *SXSW Festival* in Austin, Texas, and found Bella Union label boss, **Simon Raymonde**, marking its quarter-century.

Bella Union has had a long relationship with* SXSW. *What are the highlights?
Our own Arc Iris supporting Bruce Springsteen & The E Street Band, meeting Bill Murray backstage at Jonathan Wilson's show, and actor Jason Lee, being a huge fan of Explosions In The Sky and Midlake, inviting us all to his movie set.

How do you retain a family vibe at the label?
I don't have any interest in working with people that I don't care about and believe in. I go on my gut feeling, and all my staff feel the same.

What next for your own band, Lost Horizons?
I'm working on the next recordings, though it's too early to say more.

What about your record shop in Brighton?
It's a joy. The pandemic was tough, but I began in a record shop, and to carry on the tradition feels right. My wife and I live and breathe it, 24/7.

See bellaunion.com, and* SXSW *live review on page 128-29.

Oliver Gray, left, with Simon Raymonde

Photo (Ennio Morricone): Mark Mawston

Rock

Ramrod's **Dave Edwards** *Many Rivers*, Cadiz, **Eric Clapton** *Planes, Trains & Eric* CD/DVD earMUSIC June (3) **The Fixx** *Every Five Seconds*, BFD (10) **Kula Shaker** *1st Congregational Church Of Eternal Love And Free Hugs*, Strangefolk, **Shawn Phillips** *Live In The Seventies*, TLAK (18) Steely Dan's **Skunk Baxter** *Speed Of Heat*, Renew July **The SoapGirls** *In My Skin*, The SoapGirls (29) **Diesel Park West** *Not The American Dream*, Happiness September ex-The Stranglers' **Hugh Cornwell**'s latest, [TBC] TBC **Triumph** *Rock & Roll Machine* DVD, [TBC].

Reggae/Soul+

Kool & The Gang *The Albums Vol 1 (1970-78)* 13CD, with *Kool & The Gang*, *Live At The Sex Machine*, *Live At PJs*, *Music Is The Message*, *Good Times*, *Wild And Peaceful*, *Light Of Worlds*, *Spirit Of The Boogie*, *Love And Understanding*, *Open Sesame*, *The Force*, *Everybody's Dancin'*, *Singles Selection*, Demon, 17 June. Due: May (20) **Rose Royce** *The Definitive Collection*, Robinsongs June (3) **Michael Franti & Spearhead** *Follow Your Heart*, Boo Boo Wax.

Kool & The Gang

Soundtracks

Revolver BD with 4K film, **Ennio Morricone** score, Eureka, 16 May.
■ **Yann Tiersen** *11 5 18 2 5 18* CD, 10 June, clear 2LP, 3 September, Mute.

Ennio Morricone

Vintage/Blues

Due: April (29) **Roy Gaines** *Bluesman For Life*, JSP May (6) **Joey Dee & The Starliters** *On The Dancefloor With*, **Hank Ballard & The Midnighters**, *Rock*, Bear Family June (3) ***Elvis Presley*** 2CD, Music On CD.

Got any news? Send it to tim.jones@metropolis.co.uk

18+

WHAT IS AVAXHOME?

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Vinyl: it's for the birds

PICK-UP A PENGUIN

Penguin Café orchestral-pop pianist Arthur Jeffes on the ensemble's latest vinyl venture

Tell us how the vinyl came about.
We'd been talking about doing it before Covid. It was our first record from when we were releasing things ourselves and, as such, it reached a smaller audience. I don't think we got the mastering quite right first time, so this was a chance to change things a bit. It appealed to Robert Raths of Erased Tapes, and we were able to do new artwork to go with the new masters and have fun with it. The sonics turned out great, with a bigger low end.

Did it take long to get the vinyl done?
There's a backlog globally, but somehow they hit the dates.

Did you help put together the package?
Sure. We wanted to re-visit the artwork and re-create the painting detail in real life. We had a great day in Italy – where we've been living the last two years – with our two-year-old daughter and a penguin head, getting the right shots. Finding the super hi-resolution pre-masters was a relief, though one track wasn't there: Harry Piers. It's a piano piece that I wrote for my dad's [Penguin Cafe Orchestra's Simon Jeffes'] memorial service, in 1998. I play it at most shows and soundchecks, so we thought, rather than try to track down the old recording, I'd play it fresh, with the extra years of tweaks and nuances. I'm really happy with it. The remastering was done in Berlin, so we were sending and receiving huge files between Italy, Germany and the UK. It involved a lot of cars and other people's houses and set-ups.

Do you keep test-pressings yourself?
There's a good foot of white-labels along the record shelves.

"I INHERITED A BUNCH OF PENGUIN CAFE ORCHESTRA RECORDS FROM MY DAD, SIMON JEFFES"

Was there anything else unusual around the recordings?
We invented a weird instrument while making the record – a gong made out of structural glass, suspended with a pickup stuck on it. The resonance is insane, even when you tap it with your little finger. Putting it in the record was a challenge, trying to get the enormousness of the sound without swamping everything.

Do you have anything else unissued in your archive that could come out in future?
There's always stuff on the editing room floor, but if something's good, we'll find a use for it.

Is vinyl an important part of your own collection?
I inherited a bunch of records from my dad and his Tannoy Gold studio monitors. I've been building it all together, with endless pre-amps and gizmos. It's starting to sound pretty good!

Penguin Café* A Matter Of Life... *2021 LP, blue, white LPs, with bonus, Erased Tapes, 29 April.

FIRST SPIN

Readers' virgin vinyl purchases

This month: The Beatles – I Feel Fine

My first record was bought for me, aged 9. It arrived with my very own, first record player (a Dansette clone) on Christmas morning, 1964. The excitement was palpable as I played it over and over again. What I remember most, though, is the sinking feeling when I lowered the needle for the first time. Surely something was wrong with my precious record or player, to be hit by such a loud and disturbing burst of distortion. It was, of course, I Feel Fine, instantly recognisable now from that opening. Every time I hear it, I am transported back to the energy and wonder generated by The Beatles in the 60s and which became crystallised for me on that morning.

Mark Howarth

Saâda Bonaire: unissued 90s trip-hop

UPCOMING VINYL RELEASES

Jefferson Airplane's **Jack Casady** *Always Come Back* 2LP, three unissued, Liberation Hall, 3 June.
Neil Young *Official Release Series Vol 4* 4LP, 4CD, with *Hawks & Doves*, *Re•ac•tor*, *This Note's For You*, *Eldorado*, Reprise, 29 April, *Royce Hall, 1971*, Los Angeles UCLA, January 1971, LP, CD, *Dorothy Chandler Pavilion*, Los Angeles, February 1971, LP, CD, *Citizen Kane Jr Blues*, New York Bottom Line, 1974, LP, CD, Shakey Pictures, 6 May.
Wishbone Ash *Living Proof (Live Recordings 1976-80)* 10LP/book, with 2LPs from Toyko Nakano Sunplaza, October 1976, Edinburgh Usher Hall, November 1976, London Marquee, October 1977, Bournemouth Winter Gardens, October 1978, Guildford Civic Hall, February 1980, Madfish, 27 May.
Code *Continuum* 12-track 2LP, eight-track CD, Lo-Tek, 24 June.
Taking Back Sunday *Tell All Your Friends* blue, grey, orange, red LPs, cassette, *Deluxe* LP/etched 10" LP, CD, four unissued, Craft, 27 May.
Saâda Bonaire *92* unissued LP, blue 2LP, CD, Captured Tracks, 6 May.
KISS *Off The Soundboard Live In Virginia Beach July 25 2004* 3LP, green 3LP, 2CD, are due via shopkissonline.com.
The Rolling Stones *Live At The El Mocambo* 4LP, turquoise, yellow, green, purple 4LP, 2CD, Toronto, March 1977, 19 unissued, therollingstonesshop.co.uk, 13 May.
The Monochrome Set *Volume Contrast Brilliance Vol 1* splatter 2LP, two bonuses, Optic Nerve, 24 June.
Opeth *In Cauda Venenum Connoisseur Edition* 5LP, three bonuses, Atomic Fire, 13 May.
Frank Black & The Catholics *The Complete Studio Albums* clear 180g 7LP, with *Frank Black And The Catholics*, *Pistolero*, *Dog In The Sand*, *Devil's Workshop*, *Show Me Your Tears* LPs, *Black Letter Days* 2LP, Demon, 8 July.
Heresy *Face Up To It! Expanded 30th Anniversary* coloured 2LP, CD, eight bonuses, Boss Tuneage, 15 July.
Sonia *The Vinyl Collection* 200-copy coloured 4 x 7" box, including new mixes, is due via energiserecords.com.

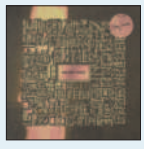
22 April **Ten Years After** *Undead (Mono)* coloured LP, Sundazed; **Sum 41** *Half Hour Of Power* 180g LP, **Linval Thompson** *I Love Marijuana* coloured 180g LP, **Tom Tykwer/Johnny Klimek/Reinhold Heil** *Cloud Atlas* coloured 180g 2LP, **Amy MacDonald** *This Is The Life* white 10" 2LP, Music On Vinyl; **Pretenders**, *II* coloured LPs, Rhino; **Ennio Morricone** *L'Ultimo Treno Della Notte* coloured LP, Cinevox; **Pink Floyd** *A Saucerful Of Secrets (Mono)* 180g LP, Columbia; **Maurice Jarre** *Lawrence Of Arabia* coloured 2LP, Silva Screen; **The Fuzztones** *Encore* coloured LP, Cleopatra; **Ambrose Slade** *Ballzy* blue LP, BMG; **Henry Mancini** *Breakfast At Tiffany's* picture disc LP, Waxtime; **Brook Benton** *The Best Of* LP, Pan Am; **Rilo Kiley** *Take Offs And Landings* white 2LP, Barsuk; **Cypress Hill** *Back In Black* LP, Wienerworld; **Tangerine Dream** *Mala Kunia* LP, Kscope; **Old Crow Medicine Show** *Paint This Town* LP, ATO; **Wire** *Not About To Die* LP, Pink Flag; **Toledo Steel** *Heading For The Fire* red LP, **Seven Sisters** *Shadow Of A Fallen Star Pt 1* turquoise LP, Dissonance; **Nils Frahm** *Durton*, *Electric Piano*, *Streichelfisch* LPs, Leiter; **Tortoise** *Rhythms, Resolutions And Clusters* LP, Thrill Jockey; **Donald Byrd** *Byrd In Paris* LP, Speakers Corner.

29 April **Damo Suzuki & Spiritczualic Enhancement Center** *Arkaoda* LP, CD, Akuphone; **? & The Mysterians** *96 Tears*, *Action* LPs, ABKCO; **Rammstein** *Zeit* 180g 2LP, CD, CD/book, Universal; **Peter Gabriel** *Passion* 2LP, *Birdy* LP, Real World; **The Kinks** *Face To Face* purple 180g LP, Sanctuary; **Madness** *Wonderful* 180g LP, Union Square; **Rodrigo Y Gabriela & Cuba** *Area 52* coloured 2LP, ATO; **Flotsam & Jetsam** *Live In Phoenix*, ***The Archies***, ex-Hawkwind's **Nik Turner** *Space Fusion Odyssey* coloured LPs, *Space Gypsy* coloured 2LP, **Blink 182** *Buddah* 180g LP, Cleopatra; **Helix** *Best Of 1983-2012* coloured LP, Deadline; **Maria De Fatima** *Bahia Com H* LP, purple LP, Altercat; **Alan Parsons** *Time Machine* 180g 2LP, **American Hi-Fi** *Hearts On Parade*, **The Upsetters** *Return Of The Super Ape* orange 180g LPs, **Archie Shepp** *Black Ballads* pink 180g 2LP, Music On Vinyl; **Björk** *Volta* LP, One Little; **John 5 & The Creatures** *Sinner* picture disc LP, Big Machine; **Sven Vath** *Catharsis* 3LP, Cocoon; **Watchtower** *Control Resistance* purple LP, Dissonance; **Karen Elson** *Green* LP, CD, Big Yellow Dog; **Billie Holiday** *Solitude* coloured 2LP, **Ella Fitzgerald** *Sings The Duke Ellington Songbook*, **Duke Ellington** *Best Of The Big Band Sessions* LPs, **Chet Baker** *& Crew*, *Best Of*, **Miles Davis** *Milestones*, **Bill Evans & Jim Hall** *Undercurrent*, **Nine Simone** *The Amazing* coloured LPs, Waxtime.

6 May **Pure Reason Revolution** *Above Cirrus* LP/CD, CD, InsideOut; **Motor Sister** *Get Off* 180g LP, red, blue LPs, CD, Metal Blade; The War On Drugs' **Jon Natchez** *Luzzu* LP, Geist Im Kino; **Sigrid** *How To Let Go* LP, orange, purple, clear LPs, CD, Island; **Alison Wonderland** *Loner* coloured LP, CD, Astralwerks; **The Decemberists** *The Tain/5 Songs* LP, CD, Jealous Butcher; **Steve Hackett** *Genesis Revisited Band & Orchestra Live* 180g 3LP/2CD, InsideOut; **Def Leppard** *Pyromania* LP, *Retro Active* 2LP, Mercury;

PRESSING MATTERS

Recent limited-run vinyl releases to look out for



Yumi Zouma ***Present Tense*** (Polyvinyl PRC 446 LP, LP, 2022)
This stunning fourth album from the New Zealand band has seen them expand on their alternative pop credentials. Despite the pandemic-related logistical challenges which might be faced by having bandmembers based in three different corners of the globe, their collaborative songwriting process has flourished, with synthpop anthems like In The Eyes Of Our Love and Where The Light Used To Lay showing a faster pulse than some of the band's earlier, dreamier work. As well as a transparent vinyl edition, there's a Lemon Eggshell colourway in Rough Trade shops, plus an Ivory Rose version from Polyvinyl's online store, limited to 1,000 copies.

Maria BC ***Hyaline*** (Fear Of Missing Out FOMO 035 LP, LP, 2022)
Having released the *Devil's Rain* EP last year, Maria BC unveils a wondrous collection of songs for her debut LP. Combining folk, drone, electronic samples, and beautiful vocals among a wide range of production textures, the Oakland, California-based songwriter opens a window on her world across 11 spell-binding tracks. The physical version of the album has an initial pressing of 500 copies, 100 on ltd-ed sky blue vinyl, with a signed postcard.

Babel ***Yoga Horror*** (PME Records PME 0137, LP, 2022)
Hailing from Finland, Karin Mäkiranta and Mikko Pykäri emerged as Babel in spring 2020. Influenced by the Cocteau Twins, the duo have crafted a highly impressive album, harking back to the Cocteaus' Cherry-coloured Funk and Hitherto. But Babel take the listener in various beguiling directions, with nods to Sarah Records indie, glacial dream-pop and shoegaze-tinged euphoria. The limited-edition vinyl is available to order now. ***Charlie Ashcroft***

YOU BETTER YOU BET

What's hot for record collectors to invest in?

This month: Biffy Clyro

Back in 2003 I was sent a promo copy of the upcoming release of Biffy Clyro's *The Infinity Of Bliss*. I can't recall if I reviewed it anywhere but when it hit the streets Beggars Banquet were good enough to send me a finished copy. Sadly, for my pension planning, this was a CD copy, worth a whopping £2 today. Now, if that had been a copy on vinyl – and I had kept my hand on it – it would be worth £75 today.

The point is, all original early vinyl LPs by these Scottish rockers are worth money. Their debut LP from 2002 – *The Blackened Sky* (BBQLP226) – is worth £70 as Beggars probably only pressed a few thousand copies. Bear in mind that, at this stage, even big-selling artists albums from the Foo Fighters to Sting would only sell in small quantities on vinyl, let alone rising indie bands like Biffy Clyro. There were limited editions of subsequent vinyl pressings like *The Infinity Of Bliss* and third LP *Infinity Land* (2004, BBQLP238, £70). *Puzzle* (2007) was a CD-only release.

Prices get really funky when it comes to the Only Revolutions release from 2019 (14th Floor 5051865629702, £250) that came as an LP, 2-CD and DVD set. This was followed by the special limited-edition, 300-copies-only of the *Lonely Revolutions* compilation from 2010 (14th Floor 825646789566, £300) that was only sold through the band's own website. Of course, *Blackened Sky* (2012), *Infinity Land* (2012) and *The Infinity Of Bliss* (2013) have been reissued (and *Puzzle* finally made it onto vinyl in 2015), although it is easy to distinguish these reissues from the originals as these editions were pressed up as 2-LP sets by Beggars on different-coloured vinyl. These are worth in the region of £30.

There have been more recent Biffy Clyro LPs that have been issued on vinyl but, when it comes to the CD format, their debut EP from 1999 – *Iname/All The Way Down (Chapter 2)/Travis Perkins*, issued on CD-only (Babi Yaga YAGA 001) – is worth £100 and the EP after that, *Thekids-whopoptodaywillrocktomorrow* (57/Hope For An Angel/Justboy/Less Than Product… Electric Honey HER 013 CD), is worth £80. And nope, I don't have either…

Ian Shirley

Volbeat: fistful of coloured vinyl

Astor Piazzolla *The American Clave Recordings* 3LP/3CD, Nonesuch; Pearl Jam's **Eddie Vedder** *Ukulele Songs* 180g LP, CD, Republic; **Christian Death** *Evil Becomes Rule* LP, Season Of Mist; **UK Subs** *Endangered Species* coloured 2LP, **Liquid Trio Experiment** *Spontaneous Combustion* blue 2LP, Cleopatra; **Ike & Tina Turner** *The Best Of* coloured LP, Goldenlane; **Ufomammut** *Fenice* LP, CD, Neurot; **The Offspring** *Ignition* orange LP, brooklynvegan.com; **Arcade Fire** *We* 180g LP/poster/sticker, white 180g LP/variant sleeve, CD, Columbia; **Warpaint** *Radiate Like This* pink, yellow LPs, CD, Virgin; **The Who** *My Generation*, *A Quick One* 45rpm 180g LPs, Universal; **Terry Allen** *Smokin' The Dummy*, *Bloodlines* LPs, CDs, Paradise Of Bachelors; **Les Baxter** *The Soul Of The Drums* LP, DEVO's **Gerald V Casale** *AKA Jihad Jerry & The Evildoers*, **Marty Robbins** *Gunfighter Ballads & Trail Songs* coloured LPs, **Dusty Springfield** *The Complete Atlantic Singles 1968-71 (Mono)* 2LP, **Ben Folds Five** *The Complete Sessions At West 54th* coloured 2LP, Real Gone; **Sandy Denny** *Early Home Recordings* 2LP, Fire; **Graham Nash** *Live* 2LP, CD, Proper; **Meat Puppets** *Live Manchester 2019* picture disc LP, DC-Jam; **XTC** *Mummer* 200g LP, Ape House; **Ennio Morricone** *Trio Infernale* pink LP, Rustblade; **Kansas** *Somewhere To Elsewhere* silver 2LP, Magna Carta; ***Utopia*** LP, Unidisc; **WASP** *I Wanna Be Somebody* picture disc LP, Madfish; **Whitesnake** *Greatest Hits* LP, Rhino; **The Feeling** *Loss. Hope. Love* LP, CD, Island; **Sabaton** *The Symphony To End All Wars* LP, blue LP, Nuclear Blast; **Jerry Reed** *The Rockin' U.S. Male* 10" LP/CD, Bear Family; ***Karma To Burn*** coloured 180g LP, **Life, Sex & Death** *The Silent Majority* 180g 2LP, **Annihilator** *Never, Neverland*, **West Coast Pop Art Experimental Band** *Vol 3*, **Us 3** *Hand On The Torch* 180g LPs, **Billy Higgins** *The Soldier*, **Magma** *Kohntarkosz* coloured 180g LPs, **Mudhoney** *Piece Of Cake* green 180g LP, **Kim Wilde** *Come Out And Play* gold 180g LP, Music On Vinyl; **The Chameleons** *Live From London* clear 2LP, Audio Platter; **Ornette Coleman** *Tomorrow Is The Question!* LP, Not Now; **Richard Thompson** Grizzly Man LP, No Quarter.

13 May **Steve Forbert** *Moving Through America* blue LP, CD, Blue Rose; ex-Uriah Heep's **Ken Hensley** *My Book Of Answers* splatter LP, HNE; **Roxy Music** *Country Life*, *Stranded* 45rpm 180g LPs, Republic; **Mandy Moore** *In Real Life* LP, CD, Verve; **Art Pepper** *+11* 180g LP, Craft; **Rev Horton Heat** *Laughin' & Cryin'*, *Revival* coloured LPs, Yep Roc; **Otis Rush** *Essentials* green 180g 2LP, **BT Express**, **Magic Sam** *Essentials* pink 180g 2LPs, Monostereo; **Porcupine Tree** *Voyage 34* 180g 2LP, Snapper; **Delbert McClinton** *Outdated Emotion* LP, Hot Shot; **Albert Collins** *Ice Pickin'* LP, Alligator; **Berlin** *Metro* silver LP, Cleopatra; Wolfsbane's **Blaze Bayley** *Blood & Belief* 2LP, BB; The Monkees' **Michael Nesmith** *& The Hits Just Keep On Comin'* beige LP, 7A; **Rare Earth** *Get Ready*, **Sonny & Cher** *All I Ever Need Is You*, **Muddy Waters** *Electric Mud* 180g LPs, Anagram; **John Holt** *1000 Volts Of Holt*, **Bob & Marcia** *Young, Gifted And Black* LPs, Trojan; **Desmond Dekkar** *This Is* LP, Sanctuary; **Sugar Ray** *Lemonade And Brownies*, **Pharoah Sanders** *Moon Child*, **Xentrix** *Shattered Existence* 180g LPs, **Bill Evans** *The Brilliant* gold 180g LP, **Exhorder** *The Law* silver 180g LP, Music On Vinyl.

20 May **Laddio Bolocko** *97-99* 3LP, Castle Face; **Hermeto Pascoal** *Hermeto* LP, CD, Far Out; **David Grubbs & Jan St Werner** *Translation From Unspecified* LP, Blue Chopsticks; **Anvil** *Impact Is Imminent!* LP, CD, AFM; The Hold Steady's **Craig Finn** *A Legacy Of Rentals* LP, CD, Thirty Tigers; **Volbeat** *Rock The Rebel/Metal The Devil* white, blue, red, green, grey 180g LPs, Mascot; **Cave In** *Heavy Pendulum* 2LP, 2LP/CD, cassette, Relapse; **Mercury Rev** *All Is Dream* yellow LP, Cherry Red; **Kim Wilde**, *Select*, *Catch As Catch Can* splatter LPs, Cherry Pop; **Ann Peebles** *This Is* coloured LP, Fat Possum; **Robert Palmer** *Sneakin' Sally Through The Alley*, **The Fixx** *Reach The Beach* 180g coloured LPs, Friday; **Porcupine Tree** *Closure/Continuation* 2LP, CD, MRI; **Suicidal Tendencies** *Controlled By Hatred/Feel Like Shit… Déjà Vu LP*, Century Media; **Mavis Staples/Levon Helm** *Carry Me Home* 2LP, clear 2LP, CD, Anti-; **Melody Gardot/Philippe Powell** *Entre Eux Deux* LP, CD, Decca; **Black Uhuru** *New Day* LP, red LP, Law; **Nitty Gritty Dirt Band** *Dirt Does Dylan* LP, MRI; **Bob Marley** *Sun Is Shining* coloured LP, Goldenlane; **Canned Heat** *Heated Blues* coloured LP, Purple

VINYL FETISH

ELLIE GREENWICH

LET IT BE WRITTEN… LET IT BE SUNG (MGM 2315 243, LP, UK, 1973) **£8**

Brooklyn-born Ellie Greenwich was one of pop's most prolific and successful songwriters. Along with husband and writing partner Jeff Barry she was one of the famed Brill Building tunesmiths, in the company of Goffin & King, Mann & Weill, Sedaka & Greenfield.

After years of writing hits for others to sing, this album put Greenwich herself before a microphone. Not for the first time, though. She and Barry had recorded as The Raindrops, and she had sung on so many demos she was known as New York's "demo queen". She had also released an earlier album in 1968, though not all the tracks were self-penned. But this time around she recorded 12 of the most famous compositions from her back catalogue.

It was a risky venture. After all, the original recordings by the likes of Ike & Tina Turner (River Deep Mountain High) or The Crystals (And Then He Kissed Me) were so well-known and so iconic – how could new ones match such definitive versions?

She made an excellent effort, imbuing them with a fresh lustre, thanks to some imaginative arrangements and great production by Greenwich herself, along with Steve Tudanger and Steve Feldman. The songs are mostly uptempo: I Can Hear Music, Wait Till My Bobby Comes Home, Chapel Of Love. But two of the strongest cuts have a more sensitive, almost elegiac quality. The Ronettes' Be My Baby was sheer pop perfection. Yet here Greenwich gives it a slow and reflective waltz tempo, and the results are charming.

Greenwich penned Today I Met the Boy I'm Gonna Marry after first meeting Barry, and now here she was a full decade later recording a gorgeous new version, though she admitted to requiring a few stiff drinks to do so.

Let It be Written… had a mellow quality – lots of harmonies and strings – that chimed with the then-current singer/songwriter genre. However, she later confessed, "I didn't have an image for myself. I didn't want to perform." She went on the road to promote it but simply lip-synched, saying: "I was petrified to do anything live." As for the album, it remains a fine tribute to one of pop's greatest writers. Let it be heard.

David Pearson

Pyramid; Eurythmics' **Dave Stewart** *Ebony McQueen* 7LP, Bay Area; **Front Line Assembly** *Disorder* coloured LP, *Cleopatra;* **Grand Funk Railroad** *On Time* LP, Anagram; **Jorge Ben** *Dadiva* LP, Vampisoul; **Johnny Cash** *With His Hot & Blue Guitar* LP, ORG; **Nurse With Wound** *Who Can I Turn To?* 2LP, Nordung; **Lykke Li** *Eyeye* LP, CD, lykkeli.ochre.store; **Isley Brothers** *This Old Heart Of Mine* LP, Curb; **John Coltrane** *My Favorite Things* LP, Atlantic; Guided By Voices' **Robert Pollard** *Our Gaze* LP, CD, Rockathon.

27 May *Peaky Blinders* red 3LP, Universal; **MSG** *Universal* LP, CD, Atomic Fire; **Liam Gallagher** *Down By The River* orange 2LP, CD, cassette, *C'mon You Know* LP, LP/book, CD, cassette, Warners; **Tremonti** *Sings Sinatra* blue, red LPs, CD, cassette, tremontisingssinatra.com; **Blitz** *The Complete Singles Collection* clear LP, **Anti Pasti** *The Punk Singles Collection* red LP, **Chaos UK** *Total Chaos* green LP, Audio Platter; **Bright Eyes** *Letting Off The Happiness: A Companion*, *Fevers And Mirrors: A Companion* gold LPs, Dead Oceans; **Christian Death** *Wind Kissed Pictures* LP, Season Of Mist; **King Diamond** *Conspiracy*, *Abigail*, *The Eye*, *Fatal Portrait* LPs, ***Mercyful Fate***, *Return Of The Vampire*, *The Beginning* LPs, Metal Blade; **Sean Paul** *Scorcha* LP, CD, Island; **Fats Domino** *All-Time Greatest Hits* LP, Curb; **Sex Pistols** *The Original Recordings* 2LP, yellow, green 2LPs, CD, five cassette variants, Universal; **Gov't Mule** *Dark Side Of The Mule* fluorescent LP, Provogue.

3 June **Crobot** *Feel This* LP, CD, Mascot; **Lettuce** *Unify* LP, blue, picture disc LPs, CD, Round Hill; **Lloyd Miller** *Orientations 1960-2021* LP, Clandestine; **Angel Olsen** *Big Time* 2LP, Jagjaguwar; **Oceansize** *Everyone Into Position* LP, Beggars Arkive; **Rob Simonsen** *Ghostbusters Afterlife* coloured 180g LP, Music On Vinyl.

10 June **The Utopia Strong** *International Treasure* LP, yellow, pink LPs, CD, Rocket; **Barney Wilen** *Zodiac* LP, We Are Busy Bodies; **Barney Kessel** *The Poll Winners* 180g LP, Craft; **Jewel** *Freewheelin' Woman* LP, Words Matter; **Tommy Bolin** *Energy II* orange 180g LP, Friday; Radiohead's **Jonny Greenwood** *The Power Of The Dog* LP, Lakeshore; **Max Richter** *The New Four Seasons* LP, Deutsche Grammophon; **Kelley Stoltz** *The Stylist* LP, CD, Agitated.

17 June **Gamma Ray** *30 Years Live Anniversary* 4LP, earMUSIC; **Joe Cocker** *No Ordinary World*, *Respect Yourself* LPs, Mercury; **Mountain** *Eruption*, **The Troggs** *Tapes* LPs, Liberation Hall; **Steel Pulse** *True Democracy* LP, Law; **They Might Be Giants** *Join Us* LP, Idlewild; Tindersticks' **Dicken Hinchcliffe** *The Lost Daughter* 180g coloured LP, Music On Vinyl; **BB King** *Singin' The Blues* LP, Pvine.

24 June **Alexisonfire** *Otherness* LP, magenta, tan-gold, clear, purple, gold, grape, pink, pink-aqua LPs, CD, cassette, Dine Alone; **Ian Hunter** *Once Bitten* 2LP, Demon; **Umphrey's McGee** *Asking For A Friend* LP, Nothing Too Fancy; **Max Roach's Freedom Now Suite** *We Insist!*, **Abbey Lincoln** *Straight Ahead*, **Charles Mingus** *Presents,* **Otis Spann** *Is The Blues* 180g LPs, CDs, Candid; **GWAR** *Carnival Of Chaos* brown 2LP, Metal Blade; **Jam & Lewis** *Vol 1* LP, BMG; **Mortal Sin** *Mayhemic Destruction* red LP, *Face Of Despair* brown LP, **Tokyo Blade** *Fury* red 2LP, **Lawnmower Deth** *Blunt Cutters* green LP, Dissonance; **Mark Korven** *Resident Evil Welcome To Raccoon City* coloured 180g 2LP, Music On Vinyl; **Soccer Mommy** *Sometimes, Forever* LP, CD, Loma Vista.

1 July **April Wine** *The Best Of Rock Ballads* LP, Aquarius; **Fleet Foxes** *A Very Lonely Solstice* LP, Anti-; **Jethro Tull** *Aqualung* LP, Rhino; **Max Richter** *Invasion* 2LP, Decca; **Thomas Rhett** *Where We Started* coloured 2LP, Valory.

8 July **Georgia Satellites** *Lightnin' In A Bottle* 2LP, Cleveland International; **Johnny Winter** *3rd Degree*, **Albert Collins** *Cold Snap* LPs, Alligator.

15 July Ballboy's **Gordon McIntyre** *Even With The Support Of Others* LP, Lost Map; **Plasmatics** *The Vice Squad Recordings 1978-79* LP, Plasmatic Media; **Beabadoobee** *Beatopia* LP, dark green, light green LPs, CD, cassette, Dirty Hit.

22 July **ZZ Top** *Raw* 180g LP, CD, Shelter; **Joan Osborne** *Radio Waves* LP, MRI; **The Kooks** *10 Tracks To Echo In The Dark* LP, Lonely Cat.

1 August **Mike Batt** *Songs From Croix-Noire* LP, CD, Madhouse Rag.

5 August **Dubwar** *Westgate Under Fire* LP, coloured LP, CD, cassette, Earache; **April Wine** *Power Play* LP, Aquarius; **Soul Asylum** *The Silver Lining* LP, Blue Elan; **Willie Nelson** *Picture In A Frame* LP, Qrates; **HEAT** *Force Majeure* 2LP, yellow 2LP, CD, earMUSIC.

12 August **Benny Carter** *Jazz Giant* 180g 2LP, Craft.

19 August **Muddy Waters/The Rolling Stones** *Live Chicago 1981 Chequerboard Lounge* coloured 2LP, Mercury.

26 August **Heather Nova** *Other Shores* orange LP, OMN; **Janis Ian** *The Light At The End Of The Line* LP, United For Opportunity.

9 September **Shelly Manne** *My Fair Lady* 180g LP, Craft; **Madonna** *Rebel Heart Tour* 2LP, Mercury.

16 September **GWAR** *The New Dark Ages* LP, Pit; **Ian Carr & Nucleus** *Labyrinth*, *Alleycat*, *Under The Sun* LPs, Be With.

23 September **Del Amitri** *Fatal Mistakes* LP, CD, Cooking Vinyl.

30 September **The Foundations** *From* coloured LP, Culture Factory; **Dream Theater** *When Dream And Day Reunite* 3LP, InsideOut; ***Helloween***, *My God-Given Right* 2LPs, Reaper.

7 October **April Wine** *Walking Through Fire* LP, Aquarius; **Sweet** *Ballroom Blitz* LP, Rockbeat; **Steve Monite** *Only You* LP, Soundway.

14 October **Allman Brothers Band** *Live From A&R Studios New York August 26 1971* 2LP, ABB; **The Fixx** *Every Five Seconds* 2LP, BFD; **Skid Row** *The Gang's All Here* 180g LP, red, white, splatter 180g LPs, CD, Absolute.

21 October **Rumer** *B-Sides And Rarities Vol 2* LP, Cooking Vinyl.

28 October **Dream Theater** *Awake Demos 1994* 3LP, *Live In NYC 1993* 5LP, InsideOut; **Lee Fields & The Expressions** *Faithful Man* LP, Truth & Soul; **The Bangles** *Ladies & Gentlemen!* LP, Omnivore.

4 November **April Wine** *One For The Road* 2LP, Aquarius; **Hanson** *Red, Green, Blue* 3LP, 3Cg.

11 November **Art Pepper** *Meets The Rhythm Section* 180g LP, Craft.

2 December **April Wine** *Attitude* LP, Aquarius.

9 December **Brad Fiedel** *The Terminator*, **Basil Poledouris** *Robocop* coloured 2LPs, Milan.

30 December **Eric Clapton** *Unplugged* 45rpm 180g 2LP, Mobile Fidelity.

MY TOP 5

Readers' stand-outs from their record collection

Various *High Society Motion Picture Soundtrack*
(Capitol Records LCT 6116, LP, UK, 1956) **£15**
My first real introduction to "popular" music and I still love it to this day. Bing Crosby, Sinatra, and Louis Armstrong kick up a storm on what is a faultless album. Favourite track has to be Crosby/Satchmo's Now You Has Jazz.

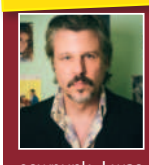
Gene Clark *No Other*
(Asylum Records SYL9020, LP, UK, 1974) **£35**
I was late discovering the incredible voice and songwriting talents of Gene Clark. Unbelievable: the title track is so spaced-out you could fall between the grooves.

Tim Buckley *Tim Buckley*
(Electra EKL 4004, LP, UK, 1966) **£75**
This is Buckley's first album and is more straight pop than subsequent releases, but as a scene-setter it's perfect. How can you not love Wings, Aren't You The One and Song For Janie, to name but a few?

The Nice *Elegy*
(Charisma CAS 1030, LP, UK, 1971) **£20**
Released after the band had split, this live album was a reminder, if one was needed, of the power and quality of the band's music. Entirely a covers album but done the Nice way. The only thing missing is Rondo.

Blodwyn Pig *Ahead Rings Out*
(Island Records ILPS 9101, LP, UK, 1969) **£100**
I was half expecting a second division Jethro Tull when I saw Blodwyn Pig at the Bath Festival (1969) but not so. This debut album (with its hilarious cover) fully vindicated Mick Abraham's decision to quit Tull and form Pig.
Jon Alexander

MY PRECIOUS



Matt North on *Lone Justice*
"The first Lone Justice album of 1984 was my gateway into cowpunk. I was 15, riding with friends in a Pontiac Camero in Champaign, Illinois, when Ways To Be Wicked, (written by Tom Petty), came on the radio. We went silent as we took in Maria McKee's voice. No band had commanded our attention in the same manner and, halfway through its second verse, we turned around and drove to the record store and all bought a copy. Ten perfect, timeless songs."

Matt North* Bullies In The Backyard *is on Round Badge.

FIRST SPIN/MY TOP 5

If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

From left: Blondie's 11:59; The Equals twinned with Ohio Express; sleeve and disc for an Elvis Presley release

Postcards from Paradise

Postcard picture discs emerged from Socialist central and eastern Europe in the 70s and 80s. **Joe Geesin** writes his own letter to Brezhnev

The Who sang about the traditional Postcard, a tune penned by the band on the road that was sent second-class to their 1974 appropriately-titled *Odds & Sods* grab-bag of outtakes and oddities. We've shone the spotlight before on pirate LPs/CDs (*RC* 520) and cassettes (*RC* 526), and now we turn our attention to the pirate-infested climes that spawned 'postcard flexidiscs', aka 'postcard picture discs'. They had their heyday during the Cold War years of the 70s and 80s, when music was stamped onto the plastic format's gloss-finish lacquer – or 'dispersion varnish' – which not only looks attractive, but could be written on and then popped into the postal system.

2022 is the 60th anniversary of the first commercial flexidisc, issued as a 'Soundsheet' by Evatone. By the 80s, they adorned many music magazines, were issued by fan clubs from The Beatles to Eurythmics, and advertised any number of products. Some are now highly-prized, if, despite their innately reduced sound quality, they contain music that's unique to the flexidisc, as per Gillan's Spanish Guitar. Such legal releases contrast with some of the era's central/eastern European picture postcard flexidiscs, which were issued both officially and otherwise by labels in various territories, some of which were actually licensed to issue the music on them, others not.

Like the vinyl, CD and cassette pirate releases highlighted hitherto, legal issues were sidelined by producers and buyers for whom these discs brought circumscribed music to a youth market that Communism made difficult to obtain. Hence, at the time, they were much sought-after 'grey area' goods and, now, some are socially/historically important artefacts, and their novelty value means that they have wide appeal among collectors.

While it's hard to pin down the exact origins of the first underground postcard record producers behind the Iron Curtain, some "postcard picture discs" emerged in the late 60s in Poland, such as Mary Hopkin/Tom Jones' Those Were The Days/Help Yourself. Another pairing of the era matched The Equals' Baby Come Back with Ohio Express' Yummy Yummy Yummy, while similar illicit releases emerged from Procol Harum, The Doors and Pink Floyd. All were cut to the dimensions of regular postcards and all of the postcard flexidiscs had a card component on the rear of the disc that could be written on like a regular postcard. In some cases, the song titles were embossed onto the surface rather than printed, and the discs often sported innocuous imagery completely unrelated to the music.

By the 70s, postcard flexidiscs were being designed and pressed in sets that, in effect, constituted an album. They came in wrappers or envelopes akin to a picture sleeve, and intact packs in decent nick are extremely hard to find. Pink Floyd's *The Dark Side Of The Moon* was issued on this format, as was a novel compilation, *Super Floyd*, both of which are much esteemed among Floydites. Frank Zappa's *Sheik Yerbouti* had five of its tracks featured on five one-sided 4" discs, each housed on a 15cm-square postcard disc, and many such releases emerged in Poland during the 80s on the Polpress label, which created seven such Zappa postcard packs. Morgot was another label issuing album-packs of flexidiscs there, its offerings including Frank Zappa's *Uncle Meat*, *200 Motels* and *Apostrophe*. Individual productions also include 6" discs of Fire by U2, Queen's Bohemian Rhapsody, Pink Floyd's Cirrus Minor and Black Sabbath's Under The Sun.

Despite their dubious legal status, some bands acknowledge postcard flexidiscs on their websites, The Stranglers having a page dedicated to Russian 6"-square mono flexidiscs, housed in picture sleeves, on the Budkon label. Featured tracks include Walk On By, Peaches and Baroque Bordello, the first coming in a variety of colour variants. There's also a page of Polish releases, most being 6"x4" postcards from the B+H label. Others were issued by pirate stalwart, Tonpress, and European Female is on a 5"x3.5" postcard disc, with embossed titling, while there's a *Stranglers In Black* eight-disc set on the Pop Records imprint, too. Blondie's discography webpage features several Polish flexidiscs, including 11:59, and several variants of Atomic and Call Me, all with different images.

Odd pairings include Mary Hopkin/Tom Jones

Poland's Tonpress issued flexidiscs – often one-sided – by a range of well-known artists, notably Queen, some of which were in limited runs of 50 copies, making them very rare and extremely difficult to find. Hence, they're highly sought-after. Some Tonpress releases appear to have been licenced, thereby blurring the line between official releases and illicit, and one to look out for is Elvis Presley's Return To Sender/I Can't Help Falling In Love postcard flexidisc, from 1978, with numerous picture variants. Other Tonpress postcard discs include cuts by Hot Chocolate, Wings, Boney M, David Bowie, ABBA, Village People, Styx and Cheap Trick. One-hit wonder Leif Garrett's I Was Made For Dancing didn't escape the treatment either, albeit with misspellings across its pressings.

Likewise, Poland's K3 imprint issued a sub-set of card-backed flexidiscs by the likes of Nirvana, The Cult, Queen, Joy Division and The Sisters Of Mercy, though they weren't touted as postcard discs at the time. Still, other then-Communist countries got in on the postcard picture disc act, Moscow's Photo/Cinema Organization, for instance, producing 78rpm discs measuring 9½" from the late 60s on. Regardless of their pirate status and dubious sound quality, many of them offer interesting variations on officially-issued releases and add more than mere novelty value to any completists' collection.

For examples of picture postcard discs, see stranglers.co.uk, blondie.net. Do you have any? Let us know about them and how you got them via rc.editorial@metropolis.co.uk.

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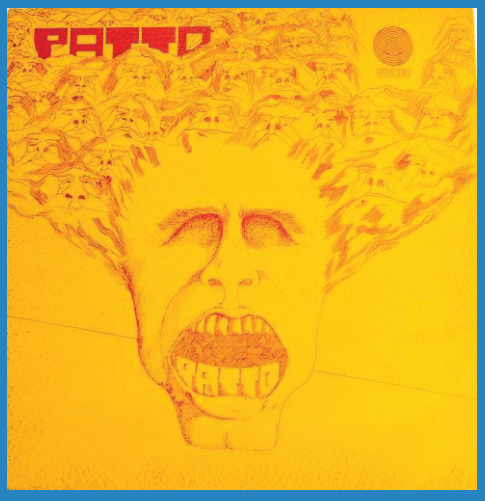

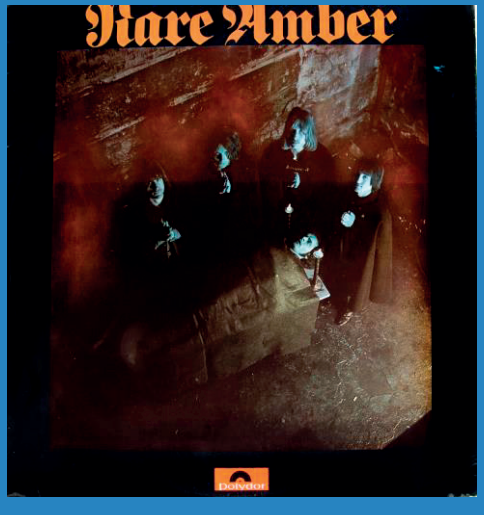

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The Collector

This month: rave DJ, producer and author **Billy Daniel Bunter**

Smiley, you're on camera: Billy Daniel Bunter behind the decks at his home studio

Rave DJ, producer, promoter and author Billy Daniel Bunter first got bitten by the vinyl bug when he discovered the Supremes album *Love Child* on Motown in his mum's record collection in the late 70s. Thereafter, music and records became a lifetime obsession. In 1984 his dad introduced him to *Street Sounds / Electro 5*, and from that moment on all he wanted to be was a DJ. Regular trips in the 80s with his dad to London record shops Groove Records and Music Power ensured Daniel's passion for buying records grew stronger. In 1989, at the height of the illegal rave scene, aged just 14, he landed a job in East London record shop Paul For Music alongside Eamon Downes of Liquid (they of Sweet Harmony fame). By 1990, at just 15, he was resident DJ for legendary rave promoters Labrynth. For 30 years, he has had a full-time career in music, travelling the world as a DJ, producing records and mixing gold-selling albums for Ministry Of Sound. He co-wrote his own book, now being turned into a film, and has released six other books by other authors on his Music Mondays imprint. He has hosted art galleries, put on raves in London's most prestigious venues, and during the pandemic he founded the mental health charity Safe Space Movement. Delving into Mr Bunter's record collection, it soon becomes clear it's about more than just frenzied dancefloor fillers.

What do you collect, and why?
I'm an absolute genre and vinyl hoarder. From sought-after gems costing me a fortune, to job-lots costing next to nothing. I buy jazz, soul, funk, reggae, disco, jazz-funk, P-Funk, boogie, dance, rock, psychedelic… I'm fascinated with following the roots of music over decades and decades and how we've ended up at the point we're at now, with so many genres and twists and turns.

The heart of my collecting, however, is rare hip-hop and electro from 1979-1989, because it fills in so many gaps that I never knew existed when I was being inspired by Mike Allen on Capital Radio in the mid-80s and the Street Sounds / Electro series of the same era. As you scratch the surface you realise there is so much hidden treasure out there, which at the time, being so young, I never knew existed.

I just love buying records. Records teach us so much about history and culture. Records tell a story, genres tell a story, and when you put records in order by year, and styles, you really get a sense of a feeling for the time. That history inspires and educates us to where we are at now, and where we are going. As well as loving the music locked away in the grooves, I also love the mystery and nostalgia attached to the moment in time the record was released.

How big is your collection?
About 20,000 12"s and LPs and 2,000 7" singles.

What do you think it is worth?
There are tons of rare and expensive records here, as much as there's tons of great cheap-as-chips records. I would say £150k+, maybe.

How and where do you store it?
I've got a music / studio / DJ room at the back of the house, where I broadcast my radio show from, prepare my sets, make music and file more and more records into the infamous Kallax shelves. There are also lots of records in the living room. There's records everywhere, to be fair.

What's the rarest /most unusual /most valuable item you have?
I have hundreds of acetates from the 90s rave scene, many of which are tracks that have never been released. However, I had one acetate called All On You by Bang The Future, which was Austin Reynolds, Rob Vanden and myself. There was only ever one DAT, and it got damaged. The acetate I had is the only copy in the world, so it's rare. I have been offered between £300 and £1,500 for it. I recently raffled it off to raise money for my mental health charity Safe Space Movement, and it brought in nearly £3,000, so that also made it the most valuable record in my collection. Or it was the most valuable, as it's now found a wonderful new home.

Most unusual? I've literally trawled the world for every original 12" press or album that had an unreleased single on it that featured on the Street Sounds / Electro series. So, *Electro 1* to *22*. *Crucial 1* to *3*. *Electro UK*. *NY v LA Beats*. I wasn't content with owning the compilations, I had to own every single record featured. The whole era was my inspiration. My fave 12"s from the whole series are Star Raid [by 19th Fleet], Monster Beat [by Awesome Foursome] and Wrong Girls To Play With [by Papa Austen With The Great Peso].

What elusive gem are you still looking for?
Frick'N'Frack – Go Southside and Who's On Mine. Both featured on *Hip Hop / Electro 18*. Produced by Marley Marl and never released. The legendary Roger Johnson mixed that album. I grew up listening to Roger on Nite FM in the 80s. I used to go to Berwick Manor [Essex rave venue] to hear him play in the bleep & bass days of classics like LFO on Warp. Then when hardcore come along, we were both residents together at Labrynth /

2000AD in Dalston. Not only that, he lives up the road from me now. Anyway, when he mixed, he mixed the two Frick'N'Frack tracks from acetate. Urban myth would have it that only Roger, Tim Westwood and Marley Marl have acetates. Sadly, Roger lost his in a house fire. I've been trying to track down Frick'N'Frack over in New York. Now and again I get close, but not close enough to find out more.

What's given you the biggest thrill?
The thrill, full stop, is hunting down music that I want, or didn't know I wanted. However, nothing is more thrilling than a boot sale, or charity-shop dig. Putting your hand on a pile, flicking through and coming across gems you never knew or rarities from the want lists.

Last summer I had a mad incident at a boot sale. In 1998 I released a record called Open Sesame. JTS Mastering mastered it and pressed it for me. The first cut, I wasn't happy with the master, so we had to do it again. At the time, the pressing plant JTS were using, the white labels always had a faint pink dye running through them. I was going through the records on this guy's stall and he had a record mailer stuffed with test presses with the distinctive faint pink dye on the label.
I had a wave of excitement; I just knew it was one of mine, without even looking at the cat number: "That's a TP of one of our old Hard Trax releases." Fuck me, it really was. This old boy had somehow acquired from a house clearance the 20 TPs I knocked back because I wanted to recut it. It was meant to be, and to be fair, the TPs actually sounded nowhere near as bad as I remembered.

Also, walking past Oxfam one day, they had one of my old releases from 1995 on Happy Jack records in the window, which was named after my son Jack. It was a record I didn't own a copy of, so I had to buy it.

How do you track stuff down?
I go to record shops to properly dig; I go to record fairs to be among other like-minded geeks; I go to boot sales and charity shops for the thrill of finding cheap-as-chips gems; I use Discogs to home in on rarities or stuff I absolutely want; I use eBay, Facebook groups and Facebook marketplace to buy job lots and collections. Then I have private sellers all over the UK and world, who I buy from. I am relentless in my pursuit. Literally every day of my life, I'm buying, or being sent records. Every day I'm popping into a charity shop, or record shop, or buying stuff from Discogs. Then Sundays is reserved for boot sales!

You know there's politics in boot sale and charity-shop digging, right? Just like back in the day when record shops would have their favourite customers who would get stuff first. I've got charity shops dotted all over who give me the heads-up the day before stuff is going out, and they let me go out the back to go through it all. It drives the other record buyers insane.

Also, I see the same buyers every week at the boot sales. It's like supermarket sweep. Everyone rushing around to get to the records first. Luckily, my missus Sonya starts at one end and I start on the other of any boot sale we go to. To be fair it's only been in recent years I've seen more and more people buying records from boot sales and charity shops.

What's your favourite record shop?
This is like asking me my favourite tune. I just can't call it. Waxwell in Amsterdam is my favourite shop to buy 80s hip-hop / electro, soul and funk. Alan's in Finchley, Wall Of Sound in Leeds and Prime Cuts in Bristol are my favourite UK dusty, stacked-high, records-all-over-the-place, diggers' paradise emporiums. All are as amazing as each other, My favourite shops for elusive jungle and hardcore gems are Two Twelve Tens in Southend and Dectronix in Kent, both incredible shops. Locally to me is David's in Letchworth, Revolution in Stevenage and Empire in St Albans – I never leave these three shops without records.
I can't not answer this question without a big up to Reckless in Soho also. I first went in there with my Dad in the mid 80s, and I've never left there without music, be it bargain-bucket stuff, or rare stuff. In the modern day, where everyone gets carried

Funkadelic – *One Nation Under A Groove* (Warner Bros SAM 89, LP, UK, 1978) Estimated market value: **£30**

Diana Ross And The Supremes – *Love Child* (Tamla Motown TML 11095, UK, 1969) Estimated market value: **£25**

LFO – LFO (Leeds Warehouse Mix) (Warp WAP 5R, 12", UK, 1990) Estimated market value: **£25**

The True Reflection – *Where I'm Coming From* (ATCO SD 7031, US, 1973) Estimated market value: **£30**

Awesome Foursome – Monster Beat (Reality D266, 12", 1986) Estimated market value: **£100**

19th Fleet – Star Raid (Midnight Sun MSR 1002, 12", US, 1985) Estimated market value: **£120**

away with Discogs prices, I've found Reckless play down their grading and prices, which is a nice touch. Reckless is a national record shop treasure, and no matter the decade, the trend or record-buying fashions, it still remains the essence of the second-hand record-buying experience.

I've got to big up Discogs store Vinyl.eu in Denmark. They have nearly 800,000 records in a warehouse. I discovered them at the start of lockdown, and I've brought hundreds of records from them. They are fast with shipping, do great deals on large orders, and with that amount of records listed, it's impossible not to have a field day. Highly recommended! Can I also say, I love the Discogs Vinylhub section on their app. It's found me stores all over the UK and world on my travels.

How often do you listen to the stuff in your collection?
Well, I'm a full-time DJ, promoter, and music company. I'm inspired by the records I'm surrounded by, and I work from home. I do my radio shows from home also. So not only do I get to continually listen and be surrounded by records from the moment I get up to the moment I go to bed, I also get to share whatever I'm feeling with everyone on the radio.

It's quite mad. Ultimately my name is in the rave scene, but through the past 10 years on my radio shows, I've shared my eclectic tastes with my listeners, and it's just become second nature now. If I want to play a jungle record alongside a disco record I will. If I want to play reggae alongside acid house I will. Jazz-funk before a hardcore record, and so on and so on.

I'm passionate about playing so many different styles, from different decades. My life is dedicated to hunting down generations and generations of music, that all somehow become connected somewhere along the line, and I like sharing that with people. We run a music holiday called Unity In The Sun every summer in Corfu, and the whole music policy is inspired by the music locked away in my record collection.

My Monday radio show on Kool London is always an in-depth look at a chosen genre. I've done it every Monday for over 10 years. So, my record collection has been well aired on the shows. In the past year, I've invited Original Gidman, Ritchie K and Johnny Scratch onto the shows to do guest mixes for the genre of the week. All three of them are obsessive vinyl collectors with unique collecting quirks, and I love that.

In a nutshell, the collection is alive. I get great pleasure from it, and I am truly grateful that I can share my records with like-minded people on the radio. I'm always getting messages from people with pictures of records they've bought from listening to the shows. Sharing love for music is an amazing thing!

Shelf-improvement: part of Billy's collection at his home HQ

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
As a rule, no. As much as I marvel over labels and sleeves once I've got my hands on a record, a sleeve never determines my choice. Except on one occasion: I'm a huge follower of the New York 70s and 80s graffiti scene – the whole era inspired me to do my art galleries centred around rave art, and the artists who did the record sleeves, backdrops and flyers. One day I was in Out On The Floor records in Camden going through the soul and funk. An album on ATCO (New York), 1973 by The True Reflection jumped out at me, due to the band standing on a platform in front of a train with very early style bubble-letter graffiti sprayed on the train.

It blew me away: 1973! We can trace New York tagging back further than the 70s, and we know bubble letters existed in the early 70s before we see books like *Spraycan Art* and *Subway Art*. There have been many seminal graffiti record covers commissioned throughout the past 40 years, but to see an actual picture taken in 1973, in New York, with the band on a platform, in front of a train, and used for a record cover, really got my imagination and juices flowing, and tied in nice with all the books, documentaries, articles and news reports I've watched and collected about the fascinating New York graffiti scene of the 70s and early 80s. The album is fantastic, too!

"The whole P-Funk movement fascinates me – the image, the message, the creativity"

How will you eventually dispose of your collection?
This goes through my head from time to time, actually. Leave them to the kids, and they sell the cream on Discogs, and bundles on eBay? Hmm, like that's gonna happen, though. They would need the patience and knowledge to get its full worth. Imagine, though, leaving 'em to the kids, and a seller comes round and gives 'em five grand for the lot. I'd turn in my grave! Sell up when I get to 60, and go travelling the world with my much better half Sonya? DJing has taken me all over the world anyway, and whenever we travel, we go record shopping.

So, would I sell up, go travelling, only to buy more records? Give to someone I can trust to sell on, take a cut and give the rest to the kids? Give them to charity? Give them to an up-and-coming DJ who would put them to good use? Maybe my kids will want to keep them?

I don't think I have a definitive answer for this, to be fair. I'm enjoying them too much to see past what has to happen to them. Next question – this one's hurting me a little bit inside. I'm gonna lose sleep over your use of the word "dispose"!

What's your all-time favourite record, regardless of value or rarity?
Arrgghh! Why do you have to ask this? This is the hardest question to ask any vinyl enthusiast, surely? Damn!

If right now I had to choose, it would be between Phase II's house classic, Reachin', and Funkadelic's One Nation Under A Groove. Both records I've lived the essence of my adult life by, and both have seen me through the ups and downs incredibly well. Hmm, I would have to go Funkadelic. George Clinton is my favourite artist of all time. The whole P-Funk movement fascinates me – the music, the image, the message, the creativity. Just the whole vibe is the blueprint of pioneering creativity in music, and damn, is it funky! I love my P-Funk collection – I own every Parliament, Funkadelic, George Clinton, Bootsy Collins album. Incredible movement. But then, what a message in Reachin' – the ultimate dance record. That transcends the dancefloor, and the words should be everyone's mantra in reality. I had to have two, didn't I?

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VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

Uptown punk (main): Allen plays with Pinpoint, Weybridge College, 1979; (inset): overseeing a Dead Or Alive session, Genetic Sound Studios, Oxfordshire, 1983

ORIGINAL SYNTH

The work of David M Allen, post-punk engineer, programmer and producer (left), is being celebrated with an *RSD* 2022 release. He talks to Ian Shirley

I have got a great punker called Richmond/Love Substitute by a band called Pinpoint from 1979 on Albion. A bit of research shows that they made two further singles and an LP with Martin Rushent at the controls. That shocked me – I thought he was an electronic rather than a punk producer. Is there a story there?
Metgzer Hund via email
Pinpoint were a punk rock trio with a line-up of David (Dave) M Allen (bass/vocals), Arthur Billingsley (guitar/vocals) and Hugh Griffiths (drums). Signed to Albion Records, they released their debut single Richmond/Love Substitute (DEL 8) in 1979. It's now worth £80. They recorded two more singles and an LP – Third State *(Albion ALB 103, 1980, £20) – with famed producer Martin Rushent before splitting up. Signed as a solo artist by Albion, Allen went on to be a core member of Rushent's Genetic Studios, making key albums including The Human League's* Dare. *He produced and remixed bands such as The Cure, The Sisters Of Mercy, The Mission and Depeche Mode. His transition from musician to engineer, programmer and then producer came after he spent 10 days wrestling with Rushent's new state-of-the-art Roland 700 modular synth and MX6 programmer, at which point Rushent hired him. These proto-electronic tracks, the genesis of the Genetic sound, get their first vinyl release on* Record Store Day *as* The DNA Of DMA. *Dave took time to speak to me about Pinpoint, proto-programming and The Human League.*

How did you get into music?
In 1976-77 I was living in Wales and I got the idea that you could be in a band. You didn't need to be a fantastic musician. You had a right to do stuff – you did not have a right for anyone to like it, but you had a right to do it.

How did you form Pinpoint?
I moved to London and formed Pinpoint with my old friend Arturo [Arthur Billingsley, aka Bassick] who had just left The Lurkers. Eventually, we were signed by Albion records.

Pinpoint, Nasvhville Rooms, 1979 (l-r): Kenny Anderson (tour manager), Arthur Billingsley, Hugh Griffiths, Dave M Allen

What can you tell me me about your first single, Richmond/Love Substitute?
It was produced by Vic Maile. Vic managed to cope with our pretty average playing and bring out a very good result. The record he did after ours was Ace Of Spades by Motorhead and he'd also been the engineer for The Who's *Live At Leeds*.

Why did you not record the LP with Vic Maile?
It didn't happen for various reasons. We did an aborted session with a guy called Vic Coppersmith-Heaven. At the end of it he said, "Your bass and drums aren't locking together – you need to go and work at it." So me and Hugh [Griffiths], the drummer, spent the summer learning how to play bass and drums and when we had done that we were finally OK. Then Martin Rushent came in to do pre-production for the LP.

How did that come about?
Albion was very close to Martin Rushent. He'd done The Stranglers, had a good punk track record and had had big hits.

What was his proto-Genetic studio like?
Before we got out there, Martin used to talk as if it was already finished but we were quite disappointed when we got there. It was not at all finished and was just this bungalow that looked like it had been thrown together. It was all in the spirit of Joe Meek, being an indie record producer.

So it was still being built?
Martin was paired with Alan Winstanley and, as they got money from things like The Stranglers [Winstanley was the engineer], they would buy various bits and pieces and gradually brought together a hodge-podge of equipment. Martin bought a Roland System 700, the MC-8 and the largest garage you could buy for his dream of building a massive studio out in the country.

What did you think the first time you saw the Roland System 700?
I didn't know what it was. Martin said it was a big modular synthesiser. I had a Korg Delta and had only seen things with keyboards but not modular ones. He probably thought that the Roland was more advanced than the Moog or the Arp. Maybe it was cheaper, I don't know.

When did you first use it?
In Pinpoint. We did an experimental track, Drowning In The Wave Of Life [B-side to third single Yo Yo, Albion ION 1007, 1980, £5], the first Pinpoint

Photo: John Hollingsworth; Wayne Hussey

track that used a System 700. I said to Martin, "I want it to sound like punk crossed with Michael Jackson, the album with Destiny" [*Destiny,* The Jacksons, 1978], because I fucking loved Michael Jackson. I wanted dance music with punk guitars.

When Pinpoint folded you were signed as a solo artist with Albion but were there plans for you to record on Martin's Genetic label?
I did a solo single with him. The idea was that I was going to leave Pinpoint – then Pinpoint split up. So I was going to be a solo artist on his nascent Genetic records label. I did another track with him in November 1979 called The Sound Of Musak. It's got the Simmons drum machine.

How did you come to record demos programming the MC-8 to run the System 700?
Martin offered me 10 days in his studio to do some demos towards the album I was supposed to do later with him. I arrived with some kind of background [of working with programming], having made a single with Martin. But other than that I had not plugged things in and got the sounds on the System 700, so it was a steep learning curve. I had to learn to engineer and produce.

Did you have any guidance?
I had an afternoon with the maintenance engineer. He got me going for the first couple of hours and then disappeared. About three in the afternoon he said, "I'm leaving Genetic." He'd just had a big argument with Martin over money. I said, "Would you mind sitting with me and letting me ask you all the things I am going to need to know to get some demos done?" So I sat there with a reporter's notebook – "where do I plug a mike in? Where do I plug a compressor in?" – and just made notes. Then at six o'clock, he fucked off.

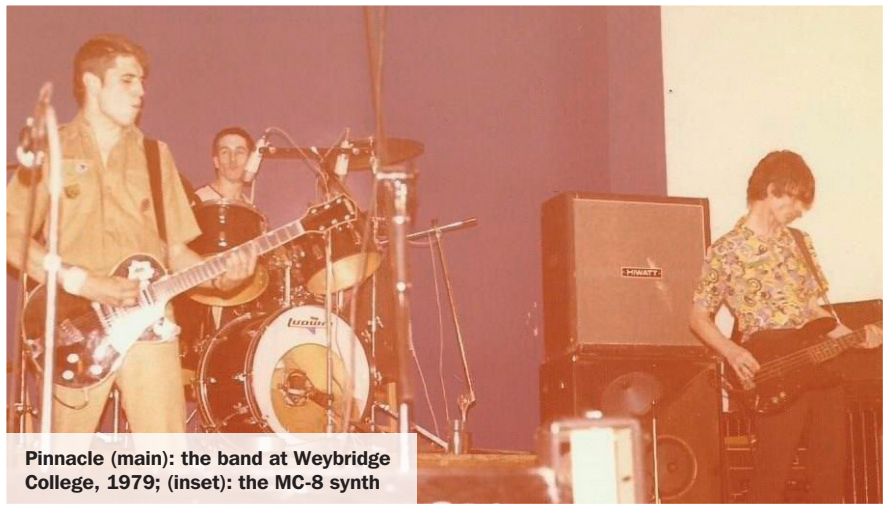
"IT'S MORE PUNK TO BE ABLE TO PROGRAM"

The System 700 and MC-8s were very scarce?
There were only 40 at that time and only four or five in the country. Peter Gabriel had one. Jimmy Page had one. I can't imagine that they used them much. There was no one to call to find out how to make this or that work. The manual was written in Japanese and translated into English so good luck there.

What happened next?
Without that afternoon I'd probably just have given up and gone home. I can't remember in detail what I did over the next 10 days. Linda, Martin's wife, fed me. Seven o'clock every night she was cooking for the kids and said, "Come down and have something to eat." I had a few showers but spent the entire time wrestling, trying to get these pieces done.

How did the system work?
I had songs and lyrics and parts. When I came to do a bassline I knew I was going to play eight notes in E and eight notes in G or whatever the chords were, so it was a question of learning how to transcribe from the bass, not being able to read or write music, transcribe that into micro composer language. It was complicated – you had to program the pitch, the note length and the gate length – and very wearisome. You only had 3k of memory on the computer.

Only 3k of memory?
Yes! Later on when we did Hard Times with The Human League we didn't have enough memory to write a 16-step programme for six minutes. I had to take the MC-8 to Roland, which I think at that time was in Brentford, and get another 3k of memory fitted. You had to be quite economical with your data.



Pinnacle (main): the band at Weybridge College, 1979; (inset): the MC-8 synth

How did you record those electronic songs like Lost Horizon, Drowning, All Or Nothing and You And I?
I tried to finish one song and then start another one. The big task was to get this stuff to run off the code.

What was your approach to breaking new ground programming music?
I'm not a good musician but it seemed to me more punk to be able to program, whether you could play or not. If you had the music in your head whether you were adept at playing it didn't really matter; you could type it in. You could track it, you could add another octave in, you could change the filters live as the tape was going down. It was more punk than picking up a guitar and learning three chords. I was trying to make a punk record with electronics.

Tell me about the long track The Passion Of Father Bernard?
I just messed around with the System 700 and the reverb. It's a live performance, twiddling knobs. You have the sequencer going and on the System 700, you're not playing anything, you're just controlling the sound in an Eno-esque way.

What did Martin think of the tracks you'd finished when he got back?
I don't think he expected me to get anything done. He was really astonished that I'd managed to do it. I'd been working with Martin for about 14 months. I thought he was brilliant, I really liked him.

Why did he offer you a job?
I was going to be of much more use to him than any of the assistants or engineers also vying for the job because I could work all that stuff and I could be left alone with it. A band could come in, I could start them, do the drums with them, program the bassline or guitar lines and transfer them into MC language. I was useful and I was still in a deal that I could not get out of.

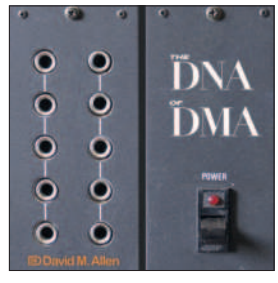
Which artists did the new Genetic studio record first?
A surf band from America called The Raybeats. But all we wanted to do was use the System 700 to make electronic music.

What was it like working with The Human League on what became *Dare*?
It was a total work of love. Jo [Callis] could write songs. Philip [Oakey] was really good at writing top lines and a good player as well. He's playing the bottle noises on Love Action and the cat noise is a Korg. Me and Martin were totally into it.

What kind of approach did Martin take on the *Dare* sessions?
We would often track synthesisers to make them sound richer; add a high octave and balance all these octaves into something that sounded like one sound. Martin was using old-fashioned techniques that gave it more richness than just having the System 700 on its own. You think of Don't You Want Me, that big opening synth that is a B-line triple-tracked. There is a richness to the sound.

What made The Human League and *Dare* work?
The girls work – no one knows why as they're not great singers, but they work. They are the perfect foil for Philip. Jo Callis had been in The Rezillos. I did the keyboard on Seconds with him, which was a Jupiter 4 hand-played.

What do you think about *Dare* now being considered a classic LP?
Well justified. It's the first time that an electronic record didn't sound like an electronic record. It's a cross-genre record. It is, of course, the perfect structure. Nowadays Don't You Want Me would be the opening track. On the LP it's the end track. Phil thought it was too poppy, too far in advance of what The Human League had been historically. I recently saw them at Wembley Arena where they did the album in order and I can tell you that having Don't You Want Me at the last song is pretty much bang-on perfect.

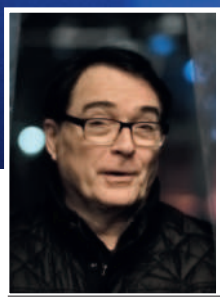


The DNA Of DMA *will be released on* Record Store Day, *23 April, by Themsay Records (THMSLP 003).*

The Pinpoint discography, including* Pinpoint 1978-1981 – The Collection *is available at: pinpoint1978-1981.bandcamp.com

Wolfgangsta (main): Flür manning the decks at the Winterfest Festival, Ghent, Belgium, January 2018; (inset): offstage, Ghent, Belgium, 2018

FLÜR POWER



Ian Shirley talks solo albums and high-profile collaborations with Kraftwerk drummer Wolfgang Flür

I'm a Kraftwerk fan and have everything they've released. I've even collected the limited solo work by former members Karl Bartos and Wolfgang Flür. I have Flür's LP *Eloquence,* released in America on the Cleopatra label. I understand it's quite rare. Is that the case?
Brian Harris via email
Wolfgang Flür was the original electronic drummer with Kraftwerk between 1972 and 1987. His next recordings were as Yamo, who released the CD-only album Time Pie *in 1996.* Eloquence *was released in 2015 by Cherry Red who put out a 2LP edition* Eloquence – Complete Works *(SFELP 046 D, £25). This was pressed on clear vinyl and licensed to Cleopatra in the US in 2016 (CLO 0099). The Cleopatra issue is on black vinyl and is still for sale on their website. It's easy to find and worth £20. Flür is not only known for his multimedia club sets as Musik Soldat but has also just released a new LP on Cherry Red called* Magazine 1*. While I was in Berlin, I spoke to him in his native Dusseldorf.*

"I LOVE TO SING BUT I WAS NOT ALLOWED TO IN KRAFTWERK"

When did you start to record again?
In 1993 I saw the Bosnian war on TV – snipers shooting at a bus with children on the way to the airport. It made me so angry and sad and I wrote a story about these little children. The Little Child Song was the first thing I wrote after Kraftwerk.

How did you get a record deal for the *Time Pie* LP recorded as Yamo?
I met Andi Toma at a Dusseldorf studio. He had a project called Mouse On Mars. I listened and was flabbergasted. I thought that he could be my partner in making music. He had a connection with EMI and suddenly I had a record contract. I couldn't believe it – after Kraftwerk it made me proud!

How did you return to playing live as a DJ?
In 2004 an Italian DJ owned a club in Berlin, Club 103. He contacted a friend: "I need Wolfgang! I want him on the stage! He can play some songs." My friend said, "Wolfgang is not a DJ", which is correct, I am not a DJ, I am a music presenter. I have a lot of respect for DJs – it's a special art. I didn't know what to do so I brought some CDs and played them, and crossed tracks over. The beat was not always correct but the main thing was that I was there in person. I played one hour and they gave me 2,000 Eur and I thought, 2,000 for one hour – that is a good job, eh?

How did you come to work with Peter Duggai on *Magazine 1*?
We were brothers from the very first sight. We have the same humour. I didn't know then that he was a brilliant musician. I listened to his tracks on SoundCloud. They were brilliant.

What was the first thing the two of you worked on together?
Birmingham was the first track we did together. I wrote some lyrics and I engaged Claudia Brücken from Propaganda to sing. She lives in London. Peter is also friendly with Peter Hook from New Order and asked him to play the bass.

How did you come to work with Midge Ure?
We first met when he did two concerts in Dusseldorf. It was his idea to make Das Beat.

And what about getting Juan Atkins on board for Billionaire?
We met when he played at The Barbican. I was very much in love with a song of his, Track Ten from the 80s. I wanted to do a song about these billionaires on my record using that bassline. The original was recorded on a DAT recorder but he couldn't find it so he said he would record it new for me. I said, "If you do, do some variations of that special bassline". He sent three or four variations and two were brilliant and then we started to work on Billionaire. He is very nice, very silent, a slow-moving person but his brain is brilliant and he is so charming.

What about U96?
I have known one of them for 30 years but we had never collaborated before. They were doing their own album [*Transhuman*, 2020] and they asked me first to do a collaboration with them and I did two [Best Buy and Zukunftsmusik]. I put my versions on my record and they put their versions on theirs.

What was it like singing on *Magazine 1*?
I sang in The Beethovens, in the choruses. I love to sing, but I was not allowed to in Kraftwerk. It was a different music genre – they did not have two or three voices. On *Eloquence* I began to sing a little bit. My label begged me: "Wolfgang, we like your voice, sing more on the next record." I took some lessons and it became more and more fun.

I heard your last meeting with Florian Schneider was a touching one?
I was in a restaurant in Dusseldorf and someone grabbed my shoulder and it was Florian. We hadn't seen each other for 30 years. He said "Wolfgang. I am here!" We had eaten at this special restaurant so many times when we were in Kraftwerk. Something pushed me against him and we embraced. We were never so close – in all the years I cannot remember once that we embraced. I said to him, "It is so lovely the song which you did. I am happy you are still making music about the pollution of the oceans [Stop Plastic Pollution]. Do a collaboration with me, I am making a new album!" He said, "We could do that, Wolfgang." I didn't know he didn't have much time anymore – that he was already very ill. It was very sad. I whispered, "Thank you for all the lovely years we had together." He said, "These were the best, Wolfgang." I am very grateful that we had that final meeting. It was from above, it was not chance. I couldn't do that with Ralf; he is such a different personality.

Magazine 1 *is out now on Cherry Red.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Label Of Love and Sound And Vision

CALI-FAILURE

JERRY SOLOMON
A The Show Biz

(Fountain Records F 104, LP, US, 1978) **£200**

If only I could have been in the audience the night this album was recorded. We're talking 1978 and tonight's guest at The Show Biz Club in North Hollywood is one Jerry Solomon. He will be performing a series of covers as well as some original songs accompanied by his trusty, er, cassette recorder. There are some weird rumours flying around tonight; rumours that Solomon is mentally ill and only occasionally allowed out of an institution and rumours he has difficulty maintaining pitch while singing or, in fact, singing in tune at all. In both rumours lies some truth.

Hailing from Nebraska, Solomon moved to Los Angeles in the mid-60s. His recording career started in 1966 with a series of primitive pop singles on his private Fountain label. He released three extremely collectable albums in the 70s, which were mostly handed out free on the streets of Los Angeles. In 1977, Solomon's drink was spiked with the synthetic drug PCP, and he overdosed, dramatically altering his personality for life. As a result, he spent several months in an institution, experiencing extreme fear, paranoia and depression. This evening, however, he would be trying his luck courtesy of the open-mic night at the Los Angeles club, performing, nay butchering, classics like Blueberry Hill, El Condor Pasa and I'm Forever Blowing Bubbles. His original songs – Look At The Flowers, on which he duets with himself leading to spectacular results, and On The Way To Nursery School – are bewildering to say the least. The closing 'song', another Solomon original, I Came With My Cheriot, is where he appears to lose the plot in an even more frightening way.

At times it feels like he's as bewildered as his audience, losing track of the words, the key, or even which song he is singing. Still, there is sweetness and gentleness in the live recording made that memorable night. Tempting as it may be to mock Solomon for his performance, it is more appropriate to qualify him as an 'outsider artist'; a unique personality devoid of a protective personal shield, baring his emotions for everyone to see. As such, this unedited album is the soundtrack to a journey into an abyss of discord – very much worth the now-elevated asking price.

Over the years, Solomon popped up in the company of Andy Kaufman and even briefly hosted TV talk show *The Jerry Solomon Show*. In the 2000s, he unearthed several copies of the album and created a collage cover. Original copies were 'packed' in a plain white sleeve. Jerry Solomon *A The Show Biz* (its intended title is thought to have been 'At The Show Biz' but Solomon's sloppy proof-reading had other ideas) is where his journey into fame started. And, unfortunately, ended. **Freek Kinkelaar**

SOUNDTRACK TO A GENERATION

PHILIP GREEN/VARIOUS
Custom Music For 8mm

(CDC Co Ltd SLX 259, LP, UK, 1966) **£10**

Smile, camera, action! In this modern age of digital cameras and camcorders, it's hard to imagine just how significant home movie equipment was back in the 60s. The generation of that era had more free time and more money to spend than their parents. That meant better holidays, some taken abroad, and more social gatherings. It also meant a huge rise in sales of cine cameras to capture those special moments on film. But these moving images were mainly silent and so it was up to amateur directors to dub music and sound effects. The good people at CDC created this album of custom music to help people add a soundtrack to their creations.

The music, composed mainly by Philip Green, is played by an orchestral group with strings, brass and woodwind, lifted from the little-known Photoplay Music Library operated by EMI and seemingly recorded in 1957. Included is a variety of styles including light classical, ceremonial marches, as well as comedy, drama and mystery themes. It could be used not only to accompany holiday and wedding scenes, but also to provide a ready-made score for any budding Spielbergs. There was also a small selection of sound effects to give footage atmosphere and depth.

Philip Green was an accomplished pianist in numerous dance bands and became London's youngest conductor at the Prince of Wales Theatre when he was in his 20s. His long recording career began with EMI in 1933, and for many years he was a house arranger/conductor for Decca Records. He was eventually appointed resident musical director of the Rank Organisation where he composed memorable scores for a string of British films in the 50s and 60s including the crime dramas *The League Of Gentlemen*, *Sapphire*, *The Shakedown*, and *Victim* plus comedies such as the Morecambe and Wise feature *The Intelligence Men* and several Norman Wisdom vehicles.

There seems to be only one other release of custom-made music on the CDC label. Called *Cine Mood Music,* it was released the same year, with more Phillip Green compositions. Maybe the label was a victim of its own success. Home movie makers only needed the two albums to supplement their rushes. Or perhaps it was just too complicated to dub the music onto film; the instructions in the book do seem to be complicated to follow.

Few of Philip Green's film scores have been issued on CD and as Green's work is scarce on vinyl, *Custom Music For 8mm* is a good, affordable way to sample his work and the variety of styles he composed in. So sit back, relax and watch your grandparents' flickery old home flicks with *Custom Music For 8mm* as the soundtrack. **David Noades**

WEST END GIRLS (AND BOYS)

VARIOUS
Alternative Top of the Pops

(Lyntone Records LYN 16075, flexi, UK, 1985) **£10**

Music lovers of a certain age will remember the much-loved, cheekily named *Top Of The Pops* albums made by Hallmark in the 70s, on which anonymous soundalike cover versions of chart hits were presented to pop-hungry fans on a budget. But in 1985 the *Top Of The Pops* moniker was put to use again – albeit as a one-off club night – showcasing up-and-coming pops acts. It was named, unimaginatively, *The Alternative Top Of The Pops,* and took place in North London at The Camden Palace.

In short, a music promoter hired the nightclub on a slow Tuesday night in July 1985 (very bravely just three days after Live Aid) and put on a show filled with new groups, some of whom were later signed to Mercury Records, which suggests the label was backing it. To promote it, the producers pressed a small quantity of flexi discs to serve as invitations to music journalists and other interested parties. One was DJ John Peel who revealed on his radio show, the day after the event, that he had attended, and said he was rather surprised to see fellow BBC Radio One jock Tommy Vance there, presumably thinking that it wasn't his kind of thing.

But what type of music was it here that had appealed to Peelie? The line-up included Hipsway, Curiosity Killed The Cat, Swing Out Sister, Pet Shop Boys and latter-day 2 Tone singings The Friday Club. It's not clear whether the groups appearing were required to sing live or just to mime (as on the real *TOTP*). But according to certain online sources it seems the Pet Shop Boys did mime to their new single, West End Girls, which was released shortly after the show, eventually making its way to the top of the chart.

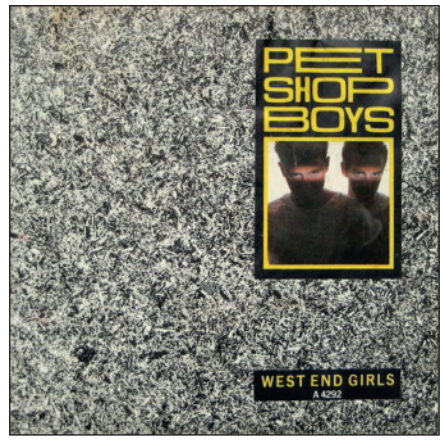
None of these acts, however, are featured on the record – if they were it might be worth more – but they are namechecked as part of a rather bad rap by an anonymous vocalist. With an annoying, trying-to-be-hip vocal style, he raps risibly across a very 80s remake of Whole Lotta Love (the *TOTP* theme) but lacks discernible street cred or any sense of rhythm. "We got Hipsway, yeah, the golden years/Pet Shop Boys, it's all happening here/On the night of the show, go boy go/With Swing Out Sister there's a lot you don't know." This is about as smart as it gets, the lyrics so bad they make Wham Rap! sound like Run-DMC. Some of the words, including the names of other acts on the bill, are completely unintelligible, which may, for them, be a blessing in disguise.

A female voice takes over, firstly counting down from 10 to 1 (possibly in tribute to the IQ of the person who wrote the lyric) and then joining in with: "Girls in the house, feel the beat/Go boy go, get off the street." "And get off my record deck," most listeners must have thought after hearing this hateful hymn to pop.

The bands participating in the event would surely have cringed with embarrassment to know that such a feeble flexi was being used to promote their performances, but they had no choice. The show had to go on. It's a shame they weren't invited to supply the promotional music; how great would it have been to hear Neil and Chris diverting West End Girls to South East Camden, Hipsway getting hips swaying with their perfect pop, The Friday Club bringing a taste of blue-eyed Northern soul to the capital or Swing Out Sister's Andy and Corinne welcoming revellers to Breakout.

Fans of the bands who appeared on the evening might want to buy a copy of this disc, since it's a memento of where they started out and a reminder that Camden has long had an important place in London's pop history. But it's also a reminder of how quickly some things can date. The flexi ends with a weird noise that sounds like someone ran over a stray moggie. *The Alternative Top Of The Pops* attracting the wrong type of cool cat to Camden? Miaoww!

Dickie Fleming



Vintage Venue

A regular look at unsung haunts near you

No 43: Cottiers Theatre, Glasgow

Nestling in an affluent residential part of Glasgow's west end is Cottiers Theatre. It was formerly a church; in 1984 it was converted to a theatre with an acoustically refined, 1865 hammerbeam interior. It has since been augmented by a bar and restaurant and is now a popular wedding venue. Over the years, the 206-seater venue has played host to acts as diverse as Judy Collins, Ron Sexsmith and the Scottish Youth Theatre.

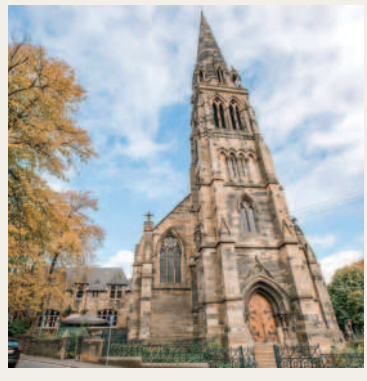
Back in 1997, my vinyl junkie friend Alan and I headed along to see John Sebastian who was promoting his new album *I Want My Roots*, credited to John Sebastian And The J-Band. Almost 25 years later, my memory is hazy but I recall sitting with around 100 people in what might have once been a church hall. John was a few feet away and gave a flawless performance. I remember that he kicked off with She's A Lady from his debut studio album. Among the artists backing him was the late washtub bassist Fritz Richmond, who had formerly played with the Jim Kweskin Jug Band.

In such a small, intimate venue, the atmosphere was laidback and relaxed. I was able to chat with Fritz during the break and got him to autograph John's CD.

The only thing that could have potentially threatened the feel-good vibe came early on when John had to tell an audience member politely but firmly to turn off the reel-to-reel tape recorder sitting conspicuously on his lap.

Several songs from the *I Want My Roots* album peppered the evening, and John also revisited the Lovin' Spoonful back-catalogue; songs such as Daydream got enthusiastic rounds of applause.

A highlight of the evening came after John had finished his set, when he appeared in the foyer to chat and pose for photos. I talked to him for a while, boasting unashamedly that I had just been working on a magazine feature about the MFQ (which eventually got published 14 years later). He didn't seem that impressed. I then made some remark about the Spoonful breakup and his part in it, which he didn't appear to like very much. But I still have a signed copy of the album and a photo of the two of us.



David Pearson

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

LABEL OF LOVE

BIRD'S ROBE RECORDS

Q&A **Label boss: Mike Solo**
Interview: Charles Donovan

"I'm here to support artists": Mike Solo, Marrickville, Sydney

Where are you based, what do you do and why?
Bird's Robe is a record label, management, booking agency, promoter, publicist and, recently, film producer in Sydney, Australia. When we started there was little support for artists making prog, post-rock and other interesting music.

Why the name?
My friend Alex Tulett came up with it. It doesn't mean anything; it just made it easier to design show posters in the early days by putting birds on them for a consistent visual theme. The retro-fit explanation is "birds of a feather flock together", which is what it felt like when our prog and post-rock bands found each other and started playing shows together.

When did you launch it and how have things changed since?
Our first show was June 2008. For the first two years we organised club shows in Sydney, then helped artists play in other cities like Melbourne and Brisbane. We became a label in 2010. When our albums needed publicity, we became a publicist. Then we became management, to tie it all together. Then, an international tour promoter.

What were your influences?
Alex's idea was inspired by the Elephant 6 Collective, a group of bands with a common musical interest who all helped each other out. From there, my influences were the people in the bands and the music they made. Other promoters and managers in Australia like Ron Baumann, Greg Carey, John Watson, Gregg Donovan and Chelsea Sinnott have been very influential. In 2012 I attended The Seed management workshop. That was a huge inspiration. Brett Tollis taught me the value of a regular sound engineer and tour manager. Seb Chase and the team at MGM Distribution and my pals Eli Chamravi at Wild Thing, Lachlan at Art As Catharsis and the Dunk Records team have provided continued inspiration.

Who are your competitors?
I don't see music as a competition. I'm here to support artists. Growing up, I wanted to be a pro tennis player, but apart from not being good enough, I hated the losing part. What I love about music is that you can have four awesome bands on a line-up, everyone has a great night, everyone wins. A rising tide floats all boats – if someone in our scene is doing well, it shines a spotlight on everyone else.

Any advice for someone who wants to start their own label?
Get advice beforehand; it might save money, time, or heartache. Other than that, I prefer to work with artists whose music I truly enjoy. It's hard to rein things in but try to focus on just a few you really like. It's better to have some spare time up your sleeve than to over-commit, because sometimes when things go wrong, it all happens at once!

What's been your highest high?
The reception for sleepmakeswaves' *Love Of Cartography* – radio rotation, a Top 40 chart debut, ARIA nomination and headlining the 1,000 capacity Metro Theatre, Sydney. It felt like the culmination of everything we'd been working for over the preceding seven years.

Also: the first time Toehider got played on national radio, We Lost The Sea making *Departure Songs*, the first ever sold-out Bird's Robe show, the time Mike Mills from Toehider wrote a song about me… plus the Bird's Robe fifth anniversary show. So many highs.

… And your lowest low?
Anytime I've let the workload take over my health, relationships or family. Any serious disagreement with an artist. Losing big money on a tour/show from being a bit over-zealous.

What album, from any period, do you wish you could have released – and why?
Another album from Captain Kickarse And The Awesomes, Pirate and Squat Club, an amazing trio of bands. It would have been great to share more of them with the world now that I know a bit more about what I'm doing these days (their last releases were 2009 to 2015).

Who would be your ideal signing?
Pretty much everyone who is already on the label. I love working with these artists. Otherwise any artist I could credibly help share their music with more people than they currently do.

How do you find new acts?
In the old days, I'd just click through Myspace until I found something I liked. These days usually someone will just recommend something to me. I try to check out what people send me, but I don't have loads of spare time.

Where would a newcomer start with your label?
There's a good sampler on birdsrobe.bandcamp.com and another on our Spotify account. Otherwise, just listen to sleepmakeswaves, Toehider, We Lost The Sea, Closure In Moscow, Meniscus and Troldhaugen.

And what can long-time fans look forward to?
We're in the middle of an extended 10th anniversary, re-releasing back catalogue. There's incredible new music on the way from sleepmakeswaves, Closure In Moscow, Toehider, We Lost The Sea, Solkyri, Kodiak Empire, Svntax Error, theseashallnothavethem, Tangled Thoughts Of Leaving and more, plus very recent awesome new releases by SEIMS, clayhands and Pluto Jonze.

www.birdsrobe.com
www.birdsrobe.bandcamp.com
/birdsrobe or @birdsrobe on Facebook, Twitter, YouTube, Instagram

BIRD'S ROBE TOP 11 VINYL PICKS

07/14	BRRV046	sleepmakeswaves	**Love of Cartography** (2LP, variants: purple/white, bone w/gold splatter, pink w/clear, black, white, 2,000 copies)
07/15	BRRV068	WE LOST THE SEA	**Departure Songs** (2LP, multiple variants)
11/16	BRRV052	MENISCUS	**Refractions** (2LP, purple vinyl, black vinyl, 500 copies)
10/19	BRRV112	WE LOST THE SEA	**Triumph & Disaster** (2LP, multiple variants, 3,000 copies so far)
03/20	BRRV132	SOLKYRI	**Mount Pleasant** (LP, 500 copies)
09/20	BRRV137	TOEHIDER	**I Like It** (2LP, yellow vinyl, turquoise vinyl, 500 copies)
10/21	BRRV151	SEIMS	**Four** (LP, baby pink vinyl, blue vinyl, 500 copies)
11/21	BRRV152	PLUTO JONZE	**Awe** (LP, orange vinyl, dark blue vinyl, 300 copies)
11/21	BRR145	sleepmakeswaves	**Live at the Metro** (2LP, dark blue vinyl, 500 copies)
01/22	BRRVVV073	CLOSURE IN MOSCOW	**First Temple** (LP, 1000 copies)
04/22	BRRV007	SQUAT CLUB	**Corvus** (2LP, 500 copies)

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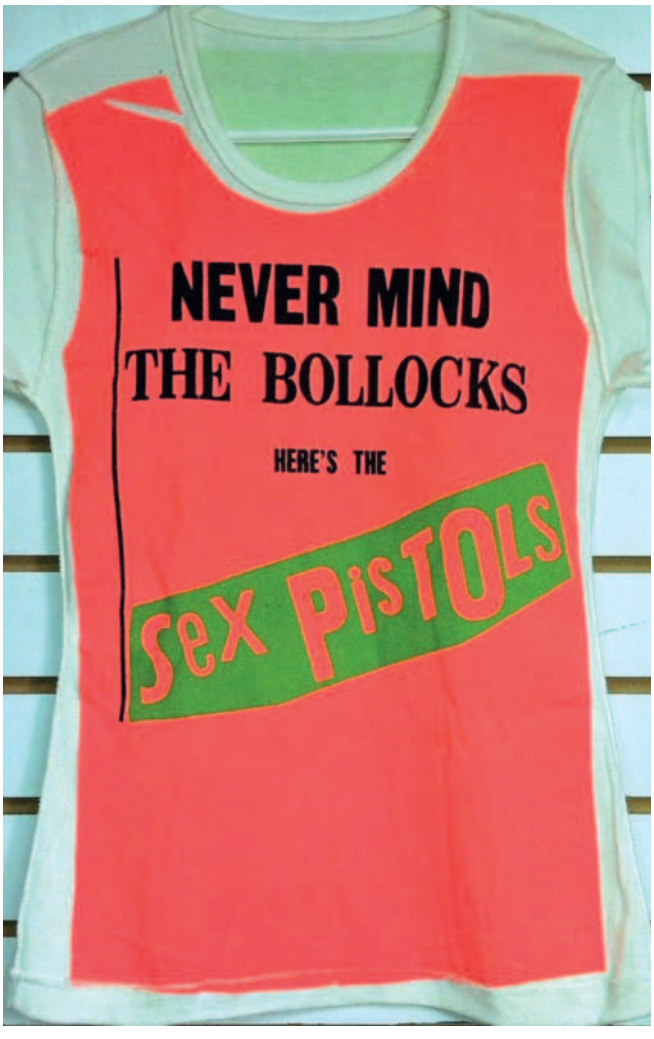
MOST Wanted

From Motörhead and Wings to The Rolling Stones, Paul Rigby finds many ways to transport top collectables to you, this month

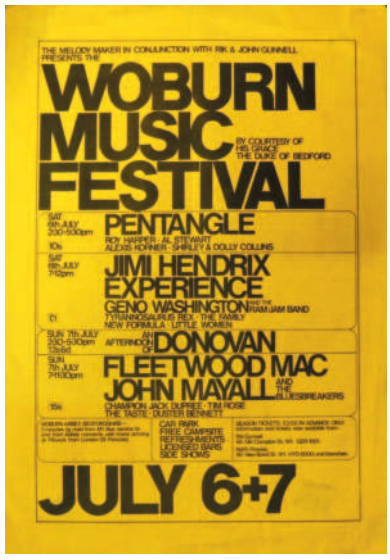
Now includes Whole Love Of Lots

FLEETWOOD MAC Poster £395
From 1968, Peter Green hadn't long left John Mayall's Bluesbreakers' collective, hence his spotlight billing, apart from Fleetwood Mac. **Supplied by MEM**

SEX PISTOLS T-Shirt $850
Unused, original sleeveless T-shirt to promote the album, *Never Mind The Bollocks, Here's The Sex Pistols* from 1977. The back features silk-screened artwork from the rear of the album. **Supplied by Rockaway**



JIMI HENDRIX/FLEETWOOD MAC/PENTANGLE Flyer £1,795
Hendrix played eight songs at this 1968 festival, which were posthumously released in 2009. **Supplied by MEM**



MOTÖRHEAD *No Remorse* (Bronze MOTOR 1) £75
A limited-edition, 24-track double compilation LP from 1985, complete with original illustrated lyric inners and special embossed black leather sleeve.
Supplied by 991

WINGS *Back To The Egg* (MPL PCTCP 257) £1,995
Promo-only picture disc LP from 1979, for distribution to friends, family and label executives only. Reportedly limited to fewer than 200. **Supplied by 991**

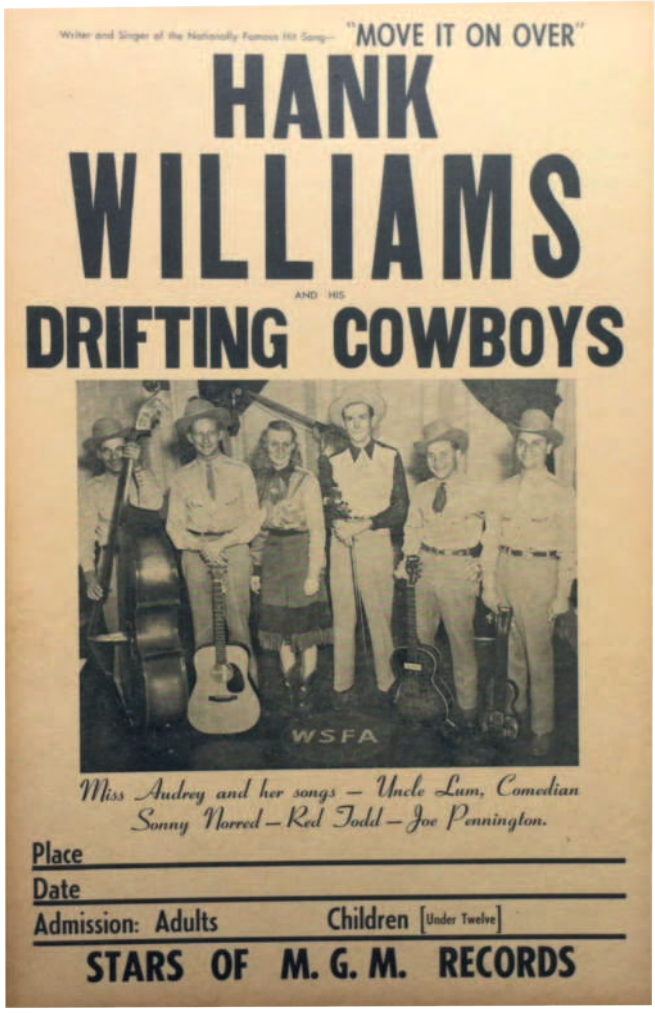
DINOSAUR JR/NIRVANA
Poster $3,245
Only months away from the zeitgeist-hitting release of the album *Nevermind*, Nirvana were the 1991 opening act for the Amherst, MA indie/noise rockers Dinosaur Jr, playing at the 250-capacity room in Salt Lake City. Hence these posters were produced in limited numbers. The short summer tour saw Nirvana opening eight dates. This was the only poster to feature prominent imagery of the band. **Supplied by Hake's Auctions**

DANTALIAN'S CHARIOT The Madman Running Through The Fields (Columbia DB 8260) £150
UK psychedelic rarity from a band famed for their kaleidoscopic light shows, intensified by the group's all-white robes and white painted equipment. Featured future Police man Andy Summers and jazz legend, Zoot Money. **Supplied by Flashback Records**

THE ROLLING STONES Display Set $6,000
From 1969, the original display set for the album, *Let It Bleed*. Consists of 24" x 26" easel-back display, three 12" x 12" easel-back displays, two 12" x 12" blank inside displays, 24" x 26" poster and original outer shipping box with custom label. **Supplied by Rockaway**

ORCHESTRA ARMANDO TROVAIOLI Viuuulentemente Mia (Beat Records Company; LFE 201) £70
From 1982, this four-track maxi single features songs from the Italian crime-comedy movie, directed by Carlo Vanzina, composed and conducted by pianist Armando Trovajoli and his orchestra. **Supplied by Flashback Records**

HANK WILLIAMS Poster $2,500
Tour poster from 1947 features Williams with the Drifting Cowboys backing band. **Supplied by Rockaway**



SCREAMING TREES/NIRVANA Poster $3,245
Signed by artist Steven Birch as a graphic "Mr. Steve 1990". Despite the solid critical response to the band's debut album *Bleach* (1989), Nirvana continued to play second on the bill to the more established bands (Screaming Trees had recently signed to Epic Records). Twelve songs from this concert would later be released as part of the 20th Anniversary edition of *Bleach*. **Supplied by Hake's Auctions**

THE BEATLES Poster £725
For the 1967 re-release of the first two Beatles films. A simple design but actually rarer than the earlier, original-release posters. **Supplied by MEM**

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

THE BEATLES "White Album" (Apple PMC 7067) £4,164
Includes orange sticker and spelling mistakes. (eBay item number: 154784187997) **Supplied by eBay**

PRINCE *Lovesexy* £3,999
This 1988 album release was signed by Prince and all nine members of his band at HMV's Oxford Street, London store. (eBay item number: 165225384673) **Supplied by eBay**

DON RENDELL & IAN CARR *Shades of Blue* (Columbia 33 SX 1733) £3,975
Mono jazz outing from 1965, signed by both artists. (eBay item number: 165225384673) **Supplied by eBay**

KISS *Destroyer* (Ume B003387300) £200
A 4CD set plus Blu-ray and a heap of paper-based extras for this 45th-anniversary edition. (eBay item number: 265492172615) **Supplied by eBay**

OLIVIA NEWTON JOHN/ELO Xanadu (MCA MC10384) £4,673
A 10" picture disc produced to 31 copies before John stopped the presses. She didn't like her picture on the disc. **Supplied by Popsike**

VELVET UNDERGROUND & NICO *Velvet Underground & Nico* (Verve V 5008) £3,825
A mono test pressing of the A-side of the album from 1966. **Supplied by Popsike**

THAD JONES *The Magnificent...* (Blue Note 1527) $1,999
US-based, mono pressing of this jazz set from 1956. **Supplied by Discogs**

BOBBY ROBERTS WITH HIGHPOCKETS' DELTA ROCKETS She's My Woman (Sky 56 101) $1,999
Pressed on a 7" single, this rock'n'roller was released in 1956. **Supplied by Discogs**

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Not Forgotten

Taylor Hawkins: "Frenetic energy"

Taylor Hawkins died 25 March, age 50. The longtime drummer for American rock band Foo Fighters brought charisma, live showmanship, a frenetic energy and supreme technical ability to his role. He first gained renown as a drummer for Alanis Morisette's band, touring in support of her hugely successful 1995 album *Jagged Little Pill* as well as appearing in the videos for the album's singles You Oughta Know and You Learn. After befriending Foo Fighters founder member Dave Grohl, he joined the band after the completion of their second album, *The Colour And The Shape* (1997). Ever-present thereafter, 1999's *There Is Nothing Left To Lose* was the first of eight studio albums he recorded with the band – five of which topped the UK and two the US charts. As well as his work behind the drumkit, Taylor made a number of contributions to the band as songwriter and sang on the tracks Cold Day In The Sun and Sunday Rain. Outside of his work with Foo Fighters, Hawkins also released three albums with his band, Taylor Hawkins and the Coattail Riders.

Joni James died 20 February, age 91. Nicknamed the "Queen of Hearts," the US pop singer recorded more than 40 albums and sold more than 100 million records during her career. Known for her melancholic and emotional singing, she had her greatest success in the 50s with US hits including Why Don't You Believe Me? (which reached No 11 in the UK), How Important Can It Be? and a cover of Hank Williams' Your Cheatin' Heart. She was the first American to record at Abbey Road Studios in London, while in May 1959 she became the first pop singer to have a solo concert at New York's Carnegie Hall.

Nicky Tesco died 25 February, age 66. The singer was a former frontman and founder member of British punk band The Members. Formed in 1976 in Surrey, the group signed to Virgin Records in 1978. The following year they released The Sound Of The Suburbs, which earned them their biggest chart success (reaching UK No 12). Follow-up single Offshore Banking Business also proved a minor hit. After two albums for Virgin they released *Uprhythm, Downbeat* (1982) for Martin Rushent's Genetic Label. Tesco departed the band in 1983 before going onto a career in acting.

Isao Suzuki died 8 March, age 89. The double-bassist was a legendary figure within the Japanese jazz scene where he recorded a number of classic albums as leader. Moving to New York in the late 60s, he played with the likes of Ron Carter, Ella Fitzgerald, Charles Mingus, Thelonious Monk, and Bobby Timmons.

Gavin Martin died 10 March, age 60. The Belfast-raised music journalist wrote extensively for the *NME* in the 80s and 90s. Among his interviews were U2 (for the band's first-ever *NME* cover in 1981), Marvin Gaye, Leonard Cohen, Nina Simone, James Brown, Sex Pistols, Bruce Springsteen and Madonna. He was later *The Daily Mirror* music critic for many years, and his work was published in *Record Collector*, *Vox* magazine, *The Times*, *Guardian*, *Independent*, *Loaded*, *GQ* and *Uncut*.

Bobbie Nelson died 10 March, age 91. The US country pianist was best-known as the longtime piano player in her brother Willie's band. The pair began their careers together in the 50s group of Bud Fletcher, whom she had married when she was a teenager. Following the group's split in 1955, she spent a period playing in bars before joining her brother once more in 1973 for sessions that produced *The Troublemaker* and *Shotgun Willie*. As a member of his backing band The Family, she went onto tour and record with Willie for decades, appearing on many of his albums, including 1975's *Red Headed Stranger*. She also released a number of albums co-billed with her brother, and a solo effort, *Audiobiography*, in 2008.

Photos (Taylor Hwkins): Robert Sutton. (Nicky Tedesco): Facebook

Pete McClanahan died date unknown, age unknown. The bassist was an original member of American alternative metal band Warrior Soul. Led by Kory Clarke, the group released their debut album *Last Decade Dead Century* in 1990. Four further albums featured McClanahan's playing and he was considered a driving force behind the group's music until he quit in the mid-90s. In 2013, he agreed to rejoin the group for a European tour.

Chuck Criss (right) with brother Darren

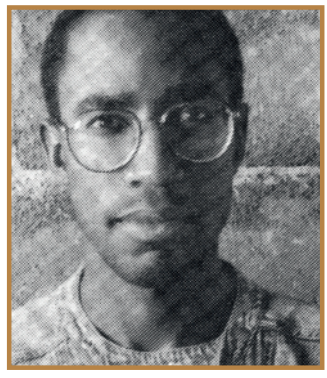
Chuck Criss died date unknown, age 36. The US multi-instrumentalist was a member of indie rock band Freelance Whales. Formed in 2008 the group, who mixed elements of folk and electronic pop, released two albums, 2009's *Weathervanes* and 2012's *Diluvia*, as well as a number of standalone singles, notably Hannah. In 2017, he released the *Lost Boys Life* EP as Computer Games, alongside his brother, actor and singer Darren Criss.

Denroy Morgan died 3 March, age 76. Born in Jamaica, the reggae singer travelled to the United States to become a musician at the age of 19. He was a founding member of 70s New York City reggae band the Black Eagles, with whom he released a number of singles. Going solo, he gained US success in the 80s with the release of his *I'll Do Anything for You* (1981) album whose title track became an R&B and dance hit. After signing with RCA he returned to a more reggae-based sound on the album *Make My Day* (1984). One of reggae's great patriarchs, his children formed a number of groups, including The Dreads, LMS, and the Grammy-winning roots and culture band, Morgan Heritage.

Tom Parker died 30 March, age 33. The singer was a member of British-Irish boyband The Wanted. Formed in 2009, the group had two chart-topping UK singles – Glad You Came and All Time Low – alongside eight other top 10 hits including Chasing The Sun, and Lightning. After The Wanted went on hiatus in 2014, he released a number of tracks as a dance music producer.

John Barnes died date unknown, age unknown. Signed to Motown after leaving college, the US musician, producer and arranger was a prolific force in the 70s and 80s. He worked as musical director for The Miracles, played piano and Fender Rhodes on Marvin Gaye's *I Want You* (1976) album, had playing and production credits on Michael Jackson's *Bad* (1987) and played the opening piano solo on Gloria Gaynor's I Will Survive. His other playing and production credits include Janet Jackson and Whitney Houston.

Barry Bailey died 12 March, age 73. The US guitarist was a long-standing member of southern rock band Atlanta Rhythm Section. He was a co-founding member of the group who were initially formed as the house band for the Georgia-based Studio One recording studio. After officially becoming a band, they released their self-titled debut effort in 1972, going onto issue 13 studio LPs across their five-decade career. The group achieved its greatest success with 1978's *Champagne Jam* album, which yielded two hit US singles, I'm Not Gonna Let It Bother Me Tonight and Imaginary Lover.



Ron Miles died 8 March, age 58. The Denver-based musician, composer, and educator was known as one of modern jazz's greatest cornet players. His gentle but assured style saw him much utilised as a collaborator with the likes of guitarist Bill Frisell, pianist Jason Moran, and drummer Brian Blade. He also cut several albums as a leader: his final effort, 2020's *Rainbow Sign,* was issued on Blue Note Records.

Timmy Thomas died 11 March, age 77. The US singer, songwriter and producer studied jazz under Cannonball Adderley and Donald Byrd before switching to soul music. Moving to Memphis in 1964 he released two singles for Goldwax. Moving to Miami, he recorded the 1972 global smash hit Why Can't We Live Together which went to No 1 on the Billboard R&B chart and No 12 in the UK. The follow-up, People Are Changin', charted in 1973 and he cut six more solo singles plus a duet with Betty Wright. He also worked as a session musician, songwriter and producer with artists including Wright and Gwen McCrae. *Tony Burke*

Eric Mercury died 14 March, age 77. The Canadian musician, singer and composer began his career with Toronto bands The Pharaohs and The Soul Searchers. Moving to New York in 1968 to pursue a solo career he released the debut album *Electric Black Man* (1969), a genre-blending mix of rock, soul and psych abetted by Mercury's raw and impassioned vocals. He went on to release four more albums including *I Can Smell That Funky Music* (1971). In the 80s he co-penned a song with Stevie Wonder for Roberta Flack.

Mira Calix died 28 March, age 51. The South African-born, British-based electronic musician and sound artist began her career as a publicist in the 90s for Warp Records. Released for the label in 2000, her debut album *One On One* was the start of a recording career that saw her expand the parameters of electronic music with diversions into ambient, noise, and neo-classical over six albums and a number of EPs. She also made music for art installations, wrote scores for opera and theatre companies. In 2012, she created the sound sculpture Nothing Is Set in Stone for the Cultural Olympiad, which ran alongside London's Summer Olympics.

Calvin Mark Lee died 4 March, age 86. The American A&R man was instrumental in getting David Bowie signed to Mercury Records in 1969. As the pair became friends, he would go on to further influence the singer-songwriter's early career, co-designing (with Bowie) the original UK cover artwork for 1969's self-titled album (aka *Space Oddity*). Lee is credited on the album as CML33.

Tim Considine died 5 March, age 81. Best known for his appearances in the US TV series *The Adventures Of Spin And Marty*, *The Hardy Boys* and *My Three Sons*, the US actor was also a photographer of note, taking the iconic cover photo of Joni Mitchell's *Blue* album.

Philip Jeck died 25 March, age 69. The experimental British composer was renowned for an innovative use of sampling and DJing. His work included the 1993 art installation *Vinyl Requiem*, a collaboration with Lol Sargent which used 180 turntables alongside film projections. Beginning with 1995's *Loopholes*, he released 12 albums across his career and collaborated with artists such as Jah Wobble, Gavin Bryars, David Sylvian and Can's Jaki Liebezeit.

Keaton Pierce died 26 March, age 31. The US vocalist was a founder member of Kentucky post-hardcore band Too Close To Touch. Following the release of their self-titled debut EP in 2014, the band issued the albums *Nerve Endings* (2015) and *Haven't Been Myself* (2016).

Keith Martin died in March, age 55. The US R&B singer-songwriter and record producer was best known for his romantic love songs. His 1995 debut album *It's Long Overdue* featured the hit single Never Find Someone Like You (which also featured in the platinum-selling soundtrack for the film *Bad Boys*).

John Swenson died 28 March, age 71. The US music journalist began his career in the late 60s writing for *Rolling Stone* and *Crawdaddy*. In the 70s he wrote for *Creem*, *Sounds* and *The Village Voice* and was an editor for jazz publication *Offbeat*. His books include the original *Rolling Stone Record Guide*, and biographies of The Who, the Eagles, KISS, Stevie Wonder and Bill Haley.

Others who passed away recently include: **Richard Pratt**, co-founding member of Philly soul group Blue Magic; **Joey C Jones**, frontman and vocalist for US glam metal band Sweet Savage; **Warner Mack**, 60s US country music star; **Lashun Pace**, US gospel singer; **Didier Séverin**, vocalist for Swiss mathcore band Knut; **Tina May**, English jazz vocalist; **Peter Goddard**, Canadian music journalist; **David "Ziggy" Sigmund,** Canadian guitarist for Econoline Crush; **Karen Mason**, Jamaican music industry executive; **Jeff Carson**, American country music singer; **Mike Cross**, founding member and guitarist of American rock band Sponge; **Jean-Pierre Haddad**, frontman and guitarist for Lebanese death metal band, Kimaera; **Jim Owens**, US country music TV producer; **Bruce Burch**, US country songwriter; **William Kraft**, US percussionist, composer, conductor and educator; **Jimbeau Hinson**, US country songwriter who wrote hits for the Oak Ridge Boys, David Lee Murphy etc; **Barbara Morrison**, US jazz singer; **Brad Martin**, US country music singer-songwriter; **Bobby Weinstein**, American songwriter, singer, and music industry executive; **Teruhiko Saigo**, Japanese singer known as one of the Big Three male singers of the Showa Era (1926-1989); **Traci Braxton**, US singer and sister of Toni; **Jason Ulrich**, Canadian DJ, artist and label founder; **Mike Dekle**, US country songwriter who wrote Kenny Rogers hit Scarlet Fever.

With thanks to Paul Bowler.

Photos (Chuck Criss):Facebook. (Denroy Morgan): Facebook, (Eric Mercury) Facebook

musictovisit

Bob Stanley carries pop's baggage everywhere

The write stuff

Being a pop star isn't a proper job. Being a songwriter isn't either, not really – it's a hobby that's more than compatible with regular hours as a butcher, a baker, a politician or a spycatcher. Not that she was any of those things, but I think of someone like Hedy Lamarr who managed to combine being a Hollywood actress and "the world's beautiful woman" (according to Louis B Mayer) with a penchant for invention. As World War Two was getting underway, she invented an anti-radar jamming device, which the American military ignored. They finally began to use it in the 60s, just after Hedy's patent had expired, and the basics of her invention are still used in Bluetooth today.

I can't think of anyone in pop with such a significant hobby, but there are plenty of people with proper jobs who could knock out pop songs in their spare time. William Saroyan, one of the great writers of his day, was a handsome Armenian-American playwright who always wore his hat at a jaunty angle, wrote The Daring Young Man On The Flying Trapeze and won himself a Pulitzer Prize for his efforts. His cousin was Ross Bagdasarian, a songwriter who would go on to write Witch Doctor and The Chipmunk Song – Ross convinced Saroyan to try his hand at writing a pop song, and he came up with Come On-A My House, Rosemary Clooney's saucy 1950 No 1, with its madly distorted harpsichord. Having achieved a No 1 first time out, Saroyan never wrote another song.

Sticking with writers, Salman Rushdie has a Booker Prize to his name, but he can also claim a writing credit on a middling disco number called The Best Dreams, a 1979 promotional single released to suggest all the riches that could come your way if you opened an account with the Burnley Building Society. The lyrics suggest neither a future Booker Prize nor was it bad enough to warrant a fatwah. But it does make you wonder if Rushdie spent his years hiding from the Ayatollah in Burnley.

Writing books isn't really a proper job either, though, is it? Let's take a look at a man with a Very Important Job. Charles G Dawes was Vice President of the USA, second only to Calvin Coolidge, but he was merely the president of a Chicago bank when he wrote a tune called Melody In A Major in 1911. It became a sheet music hit, and to his chagrin followed him around when he was running for senate, with the title by now changed to Dawes' Melody (like William Saroyan, he seems to have stopped writing after just the one effort). Dawes lived to see Tommy Dorsey record it in the 40s but died in 1951, the year Carl Sigman wrote a lyric for it and retitled the tune It's All In The Game. It would become a US and UK No 1 for Tommy Edwards in 1958, going back into the Top 10 with versions by Cliff Richard (1964) and the Four Tops (1970). Neither Dick Cheney nor Mike Pence can claim a similar chart history.

I love (If Paradise Is) Half As Nice though it should be Twice As Nice

Jack Fishman managed to write more than the one song while also holding down a job as a political journalist. He was Editor of the Sunday paper *The Empire News* until it was swallowed up by *The News Of The World* in 1961, and he might be the only writer of a No 1 hit to say he'd had a run in with Adolf Hitler – aged 10, the young Fishman, who was Jewish, had stumbled into a Nazi rally while visiting family in Berlin, and was patted on the head by Hitler. He later blamed that incident for his bald pate.

In the 40s, while recovering from TB, Fishman started writing lyrics to music he heard on the radio and sent his efforts to publishers on Denmark Street. By 1955, he was pro enough to win an Ivor Novello for Ev'rywhere, a hit for Hull's rubbery light opera singer David Whitfield, and he still managed to avoid ribbing at work by writing it under the pseudonym Gus Kahn. He gave up songwriting for most of the 60s to concentrate on books like *The Lives of Joseph Stalin*, but came back stronger than ever in 1968 when he began to write English lyrics to continental hits – Jack Fishman's name is on the labels for monster hits like Tom Jones' Help Yourself, Amen Corner's (If Paradise Is) Half As Nice, John Rowles' If I Only Had Time and a brace of Herman's Hermits hits, Something's Happening and Years May Come Years May Go. Best of all, he co-wrote the *Get Carter* highlight Getting Nowhere In A Hurry with Roy Budd.

I love (If Paradise Is) Half As Nice, even if technically it should be called (If Paradise Is) Twice As Nice. But I'd have to admit it's less of an achievement than unmasking Kim Philby as a double agent, which Jack Fishman had done in 1963 after a tip-off from behind the Iron Curtain. British libel laws prevented him from running the story in Britain, but friends on *The New York Daily News* helped Fishman break the story in America. The issue was then raised in Parliament, and Philby hurriedly defected to Moscow. There were rumours that Spycatcher Fishman had been working for the CIA or MI5, but to the end he always claimed that he was just a humble journalist with a sideline in Herman's Hermits songs.

Bob Stanley's* Let's Do It: The Birth Of Pop *is published by Faber.

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Ian McCann finds that relief can be Bittersweet

It is a Wednesday, and I am worried about Ukraine. Music is a comfort, a distraction, a diversion. But what sound is strong enough to take your mind off the collision of hemispheres, philosophies, and mindsets? I try Ethiopian Peace Song, Al Taschith Joe's adaptation of Al Wilson's La La Peace Song, but it only warms your cockles while it's playing. Lee Dorsey's Holy Cow provides all-too-brief relief. As ever, it is my wife who begins to turn her head around, by asking if there are songs for Wednesday.

Of course. Elvis Costello's Wednesday Week. The Undertones' likewise. The Paradox's The Wednesday Theme, a Northern soul monster. We started to think of songs for the days of the week (busy, are we?) until we reached Tuesday, when Chairmen Of The Board's Everything's Tuesday was plenty: there was unlikely to be anything superior.

I pulled the Chairmen's albums from the shelves. I suddenly realised what might comfort me in these sad days: the soul I heard on the radio as a kid.

The post-Diana Supremes worked well in this context. Permanently gracing British airwaves between 1970 and the spring of 1973, the Jean Terrell-led group were free to ditch the musical template associated with Ms Ross' cut-glass glamour. Oh, the bassline of Automatically Sunshine! The automaton thump of Floy Joy. The Drifters' sentiments updated with a touch of cosmic dreaming: Up The Ladder To The Roof. The joyous Stevie Wonder-helmed Bad Weather. The mighty Stoned Love; if only it *could* bring fighting to an end.

I remember singing Sly & The Family Stone's Running Away walking back to school after a lunchtime frittered away playing pontoon in the park caff. A fellow card sharp asked if I was singing it because it expressed what I wanted to do, though I rarely bunked off. I liked the song for its sunny feel, even if that trumpet could have been Herb Alpert in Tijuana mode. In contrast, I enjoyed the Four Tops' gritty post-Motown hits, Are You Man Enough and Keeper Of The Castle, though these days I favour the less butch Ain't No Woman (Like The One I've Got) and that beautiful farewell LP from their previous label, *Nature Planned It*.

But Chairmen Of The Board... what a way to forget a suicidal world. The Invictus kingpins' initial run comprised four albums and nine UK hit singles, prompting the release of a *Greatest Hits* for local consumption. I recall dancing to them upstairs at The Spice Of Life at Cambridge Circus in the early 80s, where DJ CJB put his remarkable knowledge of soul, funk and reggae to good use on twin decks. He was not their only fan: Kevin Rowland's vocals on the amazing *Searching For The Young Soul Rebels* could be a love letter to COTB CEO General Johnson. I have the Chairmen's albums ranked in my mind: *In Session*, *Skin I'm In*, *Give Me Just A Little More Time* (aka *The Chairmen Of The Board*); and *Bittersweet*. But this time, that straightjacket didn't fit.

Music like this is more than a distraction; it opens a door to hope

In Session (1971) has two great hits on its agenda: Everything's Tuesday and Pay To The Piper. You get the group's version of Patches, which took the Grammy for Best R&B Song for General Johnson and co-writer Ron Dunbar when it was covered by Clarence Carter. But there's cheese on the board, too: Twelfth Of Never and Bridge Over Troubled Water. The first US pressing is superior, thanks to a gatefold sleeve.

Skin I'm In (1974) is a different beast altogether, presenting the Chairmen as gutsy funkateers. It works from the get-go, the funkydelica of Everybody Party All Night opening with a heavy drop, militant drumming and blasting brass. The awesome Life & Death is delivered in two instalments, broken by White Rose (Freedom Flower), funky prog with octave-divided synths and layered kalimba akin to Ralph McDonald's *The Path*. *Skin* also holds the Chairmen's final UK hit, Finders Keepers, ably melding fresh grooves with their original soul style. Delightful.

Their debut, *Give Me Just A Little More Time* (1970), is good in, um, Patches (first released here), and suffers from unimaginative selections such as Traffic's over-covered Feelin' Alright? and soul-free songs such as My Way and Didn't We, even if Come Together kicks butt. On the plus side, there's the confessional I'll Come Crawling and another hit, You've Got Me Dangling On A String.

I realised I was missing some connected albums, notably Danny Woods' solo set and General Johnson's debut LP, *Generally Speaking* (1972), which I found at Stafford's Chapman Records. It also comprises four tracks otherwise credited to the Chairmen, including Everything's Tuesday, again. All the same, I couldn't get bored (Board) with this voice and it's a solid album.

Finally, I played *Bittersweet* (1972). I'd previously felt indifferent about it, but it gripped me from the start. Men Are Getting Scarce no longer seems a slightly hysterical missive from a distant Vietnam era; it's now an urgent anti-war plea featuring a convincing Johnson yelling for help. There's the weighty I'm A Sign Of Changing Times, and the borrowed-from-gospel message of Working On A Building Of Love. But the most affecting tune is I'm On My Way To A Better Place, an overtly religious song that rejects the poison of hate and seeks a better way to live – in this world or the next. It opens a door to hope. Music like this is more than a distraction: it addresses your hopes and fears directly, hearing you as much as you hear it.

Ian McCann is panic-buying records... Always has done.

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...to write a column for *Record Collector.* Yay

Doffing the trilby

Once upon a time as everybody knows and I have said a lot here, almost all songs were cover versions. Even after the idea of copyright had been, er, copyrighted, every singer from opera hall to local pub performed someone else's material. It was only when, or so we are told, The Beatles came along that the idea of writing your own stuff was seen as Authentic (as well as, just as importantly, Lucrative). Soon it was only manufactured pop acts like The Archies and The Monkees doing other people's songs (The Archies had an excuse, as they didn't actually exist) and even the great hit factory of Motown fell victim to the idea of artist-powered records as the genius of Stevie Wonder, Marvin Gaye and Smokey Robinson flourished alongside Holland Dozier Holland and Norman Whitfield.

But mentioning Whitfield reminds me that he was not only the motor of The Temptations but also songwriter and producer for The Undisputed Truth (sometimes unkindly referred to as The Temptations' test drivers) and, later, Rose Royce – and that Norman Whitfield was just one of many writers and producers whose vision was expressed publicly by someone else. There are, in fact, billions (I counted) of artists who acted as, as it were, musical frontmen for someone else's work. I don't mean those bands who've done covers records, like Ryan Adams and his pat-on-the-head tribute to Taylor Swift, or Pussy Galore's cover of *Exile On Main Street*, or Laibach's version of *Let It Be*. Nor do I mean tribute albums, those endless "sings Bob Dylan" things that everyone did in the 60s, or even classics like Jennifer Warnes' *Famous Blue Raincoat*, composed entirely of Leonard Cohen songs.

I'm not even talking about records where one singer, generally male, has decided for reasons of kindness, self-updating, or sound commercial sense, to record a set of songs entirely by one other person. Examples of these include Harry Nilsson's *Nilsson Sings* [Randy] *Newman*, or Richard Harris' albums *A Tramp Shining* and *The Yard Went On Forever* which were showcases for the work of Jimmy Webb. Or there's Frank Sinatra's fantastic *Watertown*, songs by Bob Gaudio and Jake Holmes, or even Sinatra's *A Man Alone*, which is all Rod McKuen, or Roger Daltrey's *Daltrey*, written by David Courtney and Leo Sayer.

No, what I have in mind is the peculiar propensity of male artists – men who haven't generally confined themselves just to writing or producing – to find a (usually) female singer and put together entire albums for that singer. I don't include Jim Steinman's work with Meat Loaf but I do include his album with the female rock vocal group Pandora's Box, who were put together for the project. That group, incidentally, included Ellen Foley, whose own solo work includes the brilliant but bizarre *Spirit Of St Louis*, a collection of spooky and dramatic songs written and produced by Joe Strummer and Foley's partner of the time, Mick Jones. In a similar vein are the extraordinary Nile Rodgers and Bernard Edwards, who wrote and produced albums for Sister Sledge, Diana Ross, Norma Jean Wright, Sheila & B Devotion and, in an unreleased kind of way, Johnny Mathis. Not so much svengalis as a production line, making records whose songs were still tailored to the singer. More akin to a puppet-master was Prince, who wrote and produced albums for a virtual stable of artists, from Jill Jones and Sheila E to The Family and The Time: noticeably, the female acts tended to wear fewer trousers than the male acts.

McGear isn't the great lost Wings LP, it's the great lost McGear LP

My favourite kind of records in this vein, though, are the ones which could almost be part of the writer's own catalogue. Again, these almost always feature female vocalists – one exception being *McGear* which, although its songs were written and sung by Mike McGear, was put together by Mike's brother Paul and his then-current band, causing some people to call this "the great lost Wings album" (it's not, it's the great lost Mike McGear album). And there is great variety, from Liza Minnelli's *Results* (nearly all songs written and produced by Pet Shop Boys), Julie Covington's *The Beautiful Changes* (all songs written by Clive James and Pete Atkin) and, most curiously, Wendy James' Now Ain't the Time for Your Tears (all songs written by Elvis Costello). Then there's Syreeta's work with Stevie Wonder (co-writes), Lulu's uncompleted album with David Bowie (oh to hear her version of Can You Hear Me), Charlotte Gainsbourg's *5:55* (Jarvis Cocker), Barbra Streisand's *Guilty* (Barry Gibb), Vanessa Paradis' 1992 album (Lenny Kravitz), Katie Melua's *Call Off The Search* (Mike Batt) and, best of all, Atomic Kitten's *Right Now* (OMD).

There are more – so many, many more. I didn't mention Peggy Lee's superb *Mirrors* (Leiber and Stoller) or Martine McCutcheon's *You Me And Him* (several songs by Ben and Jason from It's Ben And Jason). But the greatest of all is the oddest: *Thrillington*, by Percy Thrillington, which took years to come to fruition, is really good, and is, of course, an orchestral version of *Ram*, an LP written and produced by the man who turned out to be behind Thrillington – Mike McGear's brother.

David Quantick tweets @quantick.

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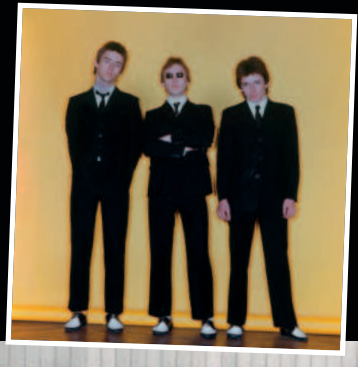

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SATURDAY 20 AUGUST 2022
BRIGHTON
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KEEPS ON BURNING

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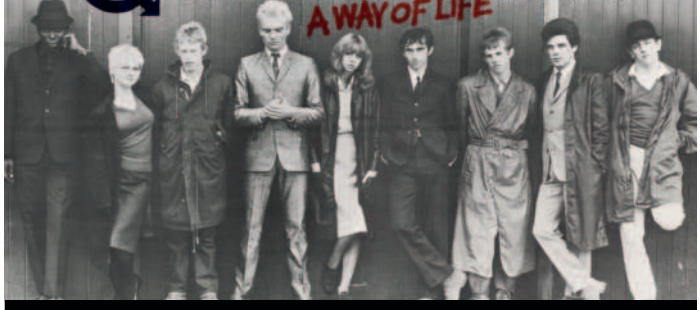

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Luke Haines writes the shuk out of rock'n'roll

Well-read pop stars

Young people. They're rubbish, aren't they? I know this. I own two young persons. But I feel I'm in a safe space here. A space where we do not have to pretend otherwise. OK, young people are good at some things; filming themselves miming to boring music and going on about recycling, mainly. But let's not focus on the positives. Let's stick with the negatives. Young people and their pop star familiars are particularly rubbish at reading books. This wasn't always the way.

It was great when pop stars read (or at least pretended to read) books. Dylan banging on about 'Jack' (Kerouac), Gregory Corso, Allen Ginsberg, and the Beats. However, after seconds of research I can report that the 'literary' bent of the strummers of guitars really started with the sleeve of *Sgt. Pepper's*, when the Fabs included cardboard cut-outs of illiterate 'wizard' Aleister Crowley, acid freak Aldous Huxley, and bad man William Burroughs.

John Lennon had, of course, dabbled in prose poetry before, writing two rather interesting and – in the no-fun spotlight of 2022 – rather bracing booky-wooks. Imagine a much more deranged Richard Stilgoe with an obsession with human deformity and Hitler and you've got the content of *A Spaniard In The Works* and *In His Own Write*. Macca liked rubbing along with the literati as well, but whether he actually needed to read any books we'll never really know. For Paul had top counter-cultural bin-rummager Barry Miles to do his reading for him and give him enough of a precis to give Big Mac the air of the wide-eyed cipher for all art forms.

All the pop stars loved smack - and wife-shooting 'Wild' William S. Burroughs. The Soft Machine copped their name from him. Bowie quite ably demonstrated on film how to apply the Burroughsian cut-up technique. And Joy Division might possibly have read *The Naked Lunch* when they wrote Interzone. It would take a hard heart to not admire Simon Le Bon for opening up a copy of Wild Boys, looking inside, and putting it down again, thinking, "Good title, though." All of which brings us to the granddaddy of rock's pseudo-lit salon: Big Jim Ballard.

A few decades ago, it was mandatory to read or pretend to have read J.G. Ballard. Joy Division (again) swiped the title Atrocity Exhibition for the *Closer* classic, but there is no reference to "violent TV scientists" or wishing to have sex with Ronald Reagan in the song lyrics, so maybe they hadn't. The Comsat Angels, The Human League, The Klaxons and Ultravox were all apparently "disciples of Ballard" (stop giggling at the back). More convincingly, Hawkwind's Bob Calvert had clearly read *High Rise* when he knocked off the same-titled song on the album *P.X.R.5.* in homage to Jimbo's dog-munching paean to architectural dystopia (look, ma, I wrote 'dystopia').

It's fun laughing at pop stars of the past and their literary aspirations

And then we come to Lou Reed and Mark E. Smith. These two seemed to get stuck like a record on a few books, early doors. For Lou it was his old teacher Delmore Schwartz and *In Dreams Begin Responsibilities*. Lou successfully ducked the tricky proposition of actually reading the book by dedicating a song with few words – European Son – to Schwartz, his mentor, who apparently "hated" words.

Mark E. Smith seemed to mention horror writers Arthur Machen (pretty great) and H.P Lovecraft (turgid garbage) in almost every interview he gave. Smith's useful trick was to actually transcend his influences. The ghost of the fascist Lovecraft hovers all over The Fall's early masterpiece *Dragnet*, but thankfully the monstrous Spectre Versus Rector succeeds in being far more terrifying than old H.P's rotten prose.

You want photos of pop stars standing near or clutching their favourite tomes? Hello, Marc Bolan (William Blake and Tolkien). Hello, Richard Ashcroft (Blake), Hello, me! (The S.C.U.M Manifesto by fun murder aunty, Valerie Solanis).

Okay, so it's fun laughing at pop stars of the past and their literary aspirations. But in the present, it all seems really quite

charming, cute and for the good. Pop music has without a shadow of a doubt been improved by young people eying up the works of writers as disparate as RD Laing and Brendan Behan. It all went wrong in the 90s, when in the desperately edgy yet really cautious and tame world of *loaded* magazine, journalists started pretending they didn't read books because they were too busy playing football and – less likely – shagging. Even the pop stars let themselves down by putting their paperbacks away when Noel Gallagher proudly announced that he had never read a book in his life.

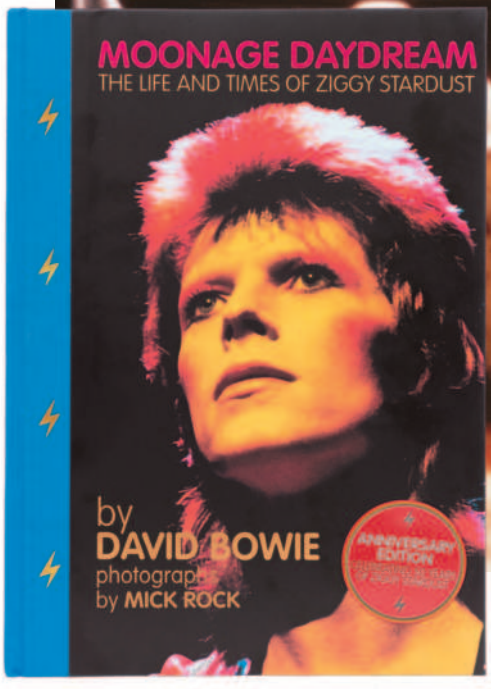
But maybe it's all for the best. It would be truly terrifying if Noel did suddenly start reading. Dostoyevsky, Bulgakov, AS Byatt, Thomas Pynchon, James Elroy… We'd never hear the last of it.

Luke Haines tweets @LukeHaines_News.

GENESIS PUBLICATIONS PRESENTS

MOONAGE DAYDREAM

THE LIFE AND TIMES OF ZIGGY STARDUST



by **DAVID BOWIE**
photographs by **MICK ROCK**

genesis

Published 21 June 2022
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THE ANNIVERSARY EDITION | CELEBRATING 50 YEARS OF ZIGGY STARDUST

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

JIMI TENOR

Tony Allen collaborator on his own latest set

What film could your new set soundtrack?
The Long Goodbye.
Is there anything still unissued?
A gold Kodak CDR with good versions of my late 90s recordings from Barcelona.
Have you done anything that fans may not know about?
A free jazz album with Edward Vesala, *City Of Women*, and the eponymous 150 lathe cut-copy *Itetune*, plus some documentary films.
With whom would you like to make a split 7"?
Yamantaka Eye.
Who'd you like to produce?
A Philophon label band in Kumasi, Ghana.
What was your favourite record shop when you started out?
One in my hometown, Lahti.
What was your first record?
Dead Kennedys *Plastic Surgery Disasters*.
What's the last album that you bought?
Mamman Sani Abdoulaye *Unreleased Tapes 1981-84*.
What records made you want to go pro?
James White, Blurt.
What'd you ask your music hero?
Pharoah Sanders, about sax playing.
What record are you looking for?
Irakere *Live At The Copacabana*.
Who'd you like to cover one of your songs?
Pharoah Sanders, October Storm.
Which of your songs is the most personally meaningful?
Fantom.
Of all the people that you've worked with, who taught you the most?
Edward Vesala – music, you put together like a puzzle.
What fact about you may surprise fans?
I make Japanese-style pickles.
If you had a record-listening party, what'd you play, and who'd you invite?
I'd play some exotica and invite Lary 7.
With whom would you most like to record?
BTS.
What's your favourite songwriter's best lyric?
Sun Ra. Love In Outer Space.
Dying peacefully on your deathbed, what'd you like to hear?
Pharoah Sanders, Colors.

ILAN ESHKERI

Film composer/ **David Gilmour** collaborator, on his new multi-media enterprise

What film could your latest set soundtrack?
Bladerunner.
Is there anything still unissued?
Alternative themes for *Stardust*, *Young Victoria*, *Sims*, *Ghost Of Tsushima*, *The Snowman And The Snow Dog*.
Where were you when you first heard one of your songs on vinyl?
At home, listening to a white label of *The Snowman And The Snow Dog*, in 2013.
What was your favourite record shop when you started out?
Our Price, Finchley Road, London.
What was your first record?
Queen *It's A Kind Of Magic*.
What's the last album that you bought?
David Bowie *Black Star*.
Was anyone in your family a musician?
My mother was a very talented pianist and my grandfather played violin.
Have you kept studio notebooks?
All my scores, marked in red pencil – notes to the players.
What's the oddest circumstance that's inspired a song?
Freezing in -20 C, to see the aurora borealis.
Who'd you like to cover one of your songs?
Daft Punk – a club remix of Stars.
Which of your songs is the most personally meaningful?
A piece written when my daughter was born that no one's heard.
Of all the people that you've worked with, who taught you the most?
Nick Laird-Clowes from The Dream Academy taught me that any sound could be music.
What fact about you may surprise fans?
I'm obsessed with robots.
Which album, on first listen, is the most startling that you ever heard?
Nevermind.
Dying peacefully on your deathbed, what'd you like to hear?
Mozart, Requiem.

Ilan Eshkeri* Space Station Earth *is on Sony Masterworks, 13 May.

SUZI QUATRO

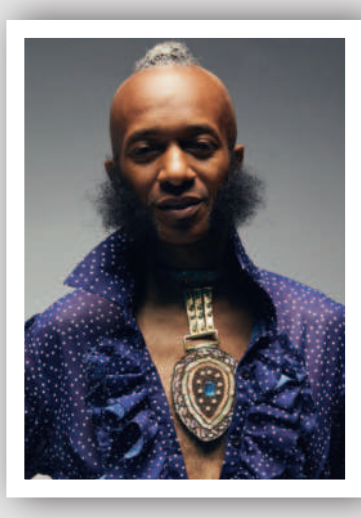
Glam queen returns with 70s heyday collection

What film could your new collection soundtrack?
A biopic of my life is being worked on as we speak. I've been very involved in the script.
If you could revisit any of your albums, what would you change?
I wish Angel Flight would've come out on the second album that it was written for. It would've changed the public perception of who I am as an artist.
Have you done anything that fans may not know about?
A duet album with KT Tunstall next year.
With whom would you like to make a split 7"?
Billie Holiday.
Where were you when you first heard one of your songs on vinyl?
In the hotel I lived in, 1973 – my first album.
What was your favourite record shop when you started out?
Woolworth's, Detroit.
What was your first record?
Bobby Darin, You Must Have Been A Beautiful Baby.
What's the last album that you bought?
My *The Devil In Me*, for good luck.
What music made you want to go pro?
Elvis on TV, age five.
Was anyone in your family a musician?
Five kids, all trained on several instruments, and my dad.
Did you ever write songs 'under the influence'?
Chianti wine, my first album.
Have you kept studio notebooks, or the like?
I have an ego room on the third floor of my house. I've kept everything!
What'd you ask your music hero?
I'd like to hear Frankie Valli's stories.
What's the oddest place that's inspired a song?
Red Square, Moscow, inspired Love And War.
Who's taken music forward in the last decade?
Ed Sheeran.
Have you ever collected anyone?
Elvis Presley, Otis Redding, Melissa Etheridge.
What record are you looking for?
Billie Holiday, Them There Eyes.
Who'd you like to cover one of your songs?
A top Elvis impersonator, doing Singing With Angels.
Which of your songs is the most personally meaningful?
Sometimes Love Is Letting Go.
Of all the people that you've worked with, who taught you the most?
Mickie Most, and my father.
What backstage incident makes you laugh most?
I asked Freddy Cannon to sing Sweet Little Rock'n'Roller onstage with me, and if he'd like me to write down the lyrics? If looks could kill!
What records that you own may surprise fans?
Tony Bennett, Frank Sinatra, Dory Previn.
Which album, on first listen, is the most startling that you ever heard?
Tom Petty's first.
If you had a record-listening party, what'd you play?
Big Mama Thornton's Hound Dog.
Is there a myth about you that you'd like to set straight?
I'm 5' 2", not smaller!
With whom would you most like to record?
Rod Stewart, Melissa Etheridge.
What's your favourite songwriter's best lyric?
Bob Dylan, Just Like A Woman.
Which of your own lyrics would you like to see on a T-shirt?
Will the angels guard the devil in me.
If one of your former homes had a blue plaque, which should it be?
1101, Torry Road, where I was raised. I always visit when I'm in Detroit.
If you drove an ice cream van, what'd it play?
Devil Gate Drive.
Dying peacefully on your deathbed, what'd you like to hear?
It's in my Will – When I Fall In Love.
What's next?
My son and I are writing for other artists and my next album, and I'm working on a book of poetry and a novel.

Suzi Quatro* The Rock Box 1973-79 *7CD/DVD is on Chrysalis, 15 April.

FANTASTIC NEGRITO

Multi-genre artist on his multi-medium new album



What film could your latest set soundtrack?
It's about my white Scottish grandmother seven generations ago, entangled in a forbidden union in 1759 with my black enslaved grandfather. It's the soundtrack to my film, *White Jesus Black Problems*.
Have you done anything that fans may not know about?
The opening theme to *High On The Hog*.
With whom would you like to make a split 7"?
Sturgill Simpson.
What was your favourite record shop when you started out?
Rasputin's, Berkeley, California.
What was your first record?
Prince's 1999.
What's the last album that you bought?
Sturgill Simpson *The Ballad Of Dood Juanita*.
Was anyone in your family a musician?
My cousin, Pierre Perpall, and all my father's brothers.
Who's taken music forward in the last decade?
Kendrick Lamar.
Which of your songs is the most personally meaningful?
Nibbadip and Virginia Soil.
Is there a myth about you that you'd like to set straight?
White people *can* say Fantastic Negrito. Some are a little freaked out by the name. Don't be so afraid.
What's your favourite songwriter's best lyric?
Robert Johnson is my favourite, but I like Prince's "Don't let your children watch television until they know how to read. Or else all they'll know how to do is cuss, fight and breed."
If you drove an ice cream van, what would it play?
Reverend Gary Davis, Candyman.
Dying peacefully on your deathbed, what'd you like to hear?
Fela Kuti, Zombie.

Fantastic Negrito* White Jesus Black Problems *LP, CD are on Storefront, 3 June.

RICK VENTURA

Riot Act guitarist on the metallers' new set

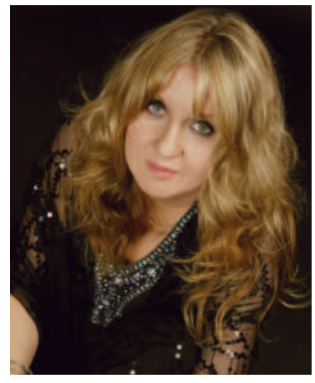
What film could the album soundtrack?
Any apocalypse-themed one.
If you could re-visit any of your albums, what'd you change?
I'd remix *Rock City*.
Is there anything still unissued?
All sorts of bits and pieces, and a few instrumentals I'd like to release one day.
With whom would you like to make a split 7"?
Sammy Hagar.
Who'd you like to produce?
Stone Temple Pilots.
Where were you when you first heard one of your songs on vinyl?
At home – test-pressing of *Fire Down Under*.
What was your favourite record shop when you started out?
Titus Oaks, Brooklyn.
What was your first record?
The Beatles *Rubber Soul*.
What's the last album that you bought?
Alice Cooper *Detroit Stories*, Rival Sons *Feral Roots*.
What record made you want to go pro?
Led Zeppelin.
Was anyone in your family a musician?
A cousin sang in an all-girl group in the 60s.
What'd you ask your music hero?
Jeff Beck. How do you play like that?
Who's taken music forward in the last decade?
Beck Hansen.
What record are you looking for?
Closer To The Flame on vinyl.
Who'd you like to cover one of your songs?
Jay Buchanan, Feel The Same.
Which of your songs is the most personally meaningful?
Feel The Same.
Of all the people that you've worked with, who taught you the most?
Mark Reale.
What record that you own may surprise fans?
Charles Mingus *Ah Um*.
Which album, on first listen, is the most startling that you ever heard?
Jimi Hendrix *Are You Experienced*.
Dying peacefully on your deathbed, what'd you like to hear?
Stairway To Heaven.

Riot Act* Closer To The Flame *2CD is on Global Rock.

DEBORAH BONHAM

Singer on her star-packed new collaboration

What film could your latest album soundtrack?
It's blues-inspired classic and obscure compositions spanning seven decades, so, a Coen Brothers movie set around the Mississippi.
Is there anything still unissued?
Lots of demos, some with my nephew, Jason [Bonham], in our teens, like Perfect World.
Have you done anything that fans may not know about?
In the late 90s, our pal, John Dominic, of Mick Fleetwood Blues Band, ran an advertising film company. He said he had a client that wanted a song written, called Living Life And Loving It. We had it written, recorded, mixed and mastered by the next day! I also sang on *The Wizard's Convention* and recently did a song for Pete Barton [The Animals] for his new charity album. I sang during lockdown on John Lennon's Imagine with Inglorious' Nathan James and Paul Rodgers. Also, I sang on Elmore James' tribute, *In Flight*, which featured Pete Bullick, my husband/guitarist, on Dust My Broom.
With whom would you like to make a split 7"?
Little Feat or Humble Pie.
Where were you when you first heard one of your songs on vinyl?
Carrere Records, Mayfair, London, playback of *For You And The Moon*, 1985.
What was your favourite record shop when you started out?
Sounds Around, Kidderminster. We'd queue to get album PR posters after they were finished with.
What was your first record?
The Kinks' All The Day And All Of The Night.
What's the last album that you bought?
Robert Finlay *Sharecropper's Son*.
What record made you want to go pro?
Led Zeppelin.
Have you kept studio notebooks?
Yes, handwritten lyrics.
What'd you ask your music hero?
Peter Bullick, "What's for dinner, bab?"
What's the oddest place that's inspired a song?
90s Bosnia – Religion.
What's your most prized music item?
Led Zeppelin *II* test-pressing LP.
What record are you looking for?
My own *For You And The Moon* LP.
Is there an unusual story surrounding a record in your possession?
I've got my mum and dad's old vinyl, like Benny Goodman. Those records, Gene Krupa, and Sandy Nelson *Let There Be Drums*, totally inspired my brother, John [Bonham], as a boy.
Who'd you like to cover one of your songs?
Bettye Lavette, I Need Love.
Which of your songs is the most personally meaningful?
The Old Hyde – the house that my brother John built with my dad.
Would you change any of your album artwork, given the chance?
I hate the photo of me on *For You And The Moon* – too made-up and pouting.
What backstage incident makes you cringe most?
Last night of the UK tour with Nazareth, Pete [Agnew] was wearing a kilt, and the Naz boys de-bagged him.
Which album, on first listen, is the most startling that you ever heard?
Gong's *Camembert Electrique*.
What's your favourite songwriter's best lyric?
Joni Mitchell: "They paved paradise and put up a parking lot".



Which of your own lyrics would you like to see on a T-shirt?
I know I'm no angel.
What unfulfilled ambitions do you have?
To play New York's Carnegie Hall.
Do you plan a book?
Yes, but in a couple of years.
If you drove an ice cream van, what'd it play?
Little Feat's Dixie Chicken.
Dying peacefully on your deathbed, what'd you like to hear?
The [Detroit] Spinners' Rubberband Man.

Bonham-Bullick *is on Quarto Valley, 29 April.*

Photos: (Fantastic Negrito) Travis Shinn

33⅓ minutes with... Steve Van Zandt

Interview: Marc McStea

Little / Miami Steve Van Zandt has been searching for the heart and soul of rock'n'roll since he first formed The Asbury Jukes with Southside Johnny back in the early 70s. In '75 he joined The E Street Band for *Born To Run*, having been friends with Springsteen since the mid 60s, and has continued to perform and record intermittently with Springsteen since, as well as forging a successful solo career. He became an unlikely TV star in 1999, when he was cast in *The Sopranos,* and in 2011 in *Lilyhammer*, which he co-wrote. He has not one but two box sets available from his website. The first is a mammoth 13CD set combining all of his music from 1982-1999, and the second is an expanded version of his 2018 *Soulfire Live* album with his 2019 Beatles tribute album, *Macca To Mecca*, recorded at The Cavern in Liverpool. He has also written his autobiography, *Unrequited Infatuations*, and even sells his own line of cannabis-infused wellness products via a store in California.

What has prompted the re-release of *Soulfire Live*?
We decided to expand it and include the *Macca To Mecca* album, which we'd only previously released on vinyl before as a bonus part of a previous box set. Anyone who already has the *Soulfire* package can still get the *Macca To Mecca* set now as a separate CD/DVD package, so there's two releases, really.

The Beatles set shows you having a great time onstage with that big band. How did you narrow your choice down from The Beatles' catalogue?
I decided to do half of the set with Beatles songs that originally had horns on them, since I already had horns in my band, which cuts quite a lot of songs out, and then the other half I decided to do the covers that they would have done at the Cavern. I picked my favourites, Arthur Alexander and Larry Williams, and Some Other Guy because that's the only song we've got them performing on film from The Cavern.

It doesn't get much better as a Beatles fan than having Paul McCartney perform I Saw Her Standing There with you, does it?
It literally doesn't. It's a little bit better than I could have ever imagined [*Laughs*]. I had the great pleasure of Paul joining us with The E Street Band in Hyde Park as well, and then Paul invited me and Bruce onstage at Madison Square Garden for his show. Him coming on my stage, y'know, endorsing my music and my band, that was something else. Obviously one of the high points of my life.

Many artists spent the lockdowns last year working on new music. Did you?
Actually, I didn't. Most likely the next thing that's going to happen, when the zombie apocalypse is over, is that we might be doing something with The E Street Band, because we finished *Letter To You* just before quarantine, and it's likely there'll be a tour for it. I've been mostly concentrating on writing my autobiography and working on my record label, Wicked Cool, which is a constant thing because bands are always sending me demos, and I check every one that I receive. I'm involved in every aspect of the record company. I'm also keeping an eye on the educational curriculum on my online music school, teachrock.org as well. I'm busy all the time although I haven't quite figured out yet how to make a living from all these things. [*Laughs*].

"'I'm busy all the time, although I haven't figured out how to make a living from it"

So, with Wicked Cool is everything down to you when it comes to who gets signed etc?
Every band, every song that gets released, I'm involved with. I have a very high standard. I would put my record label against anybody's. We've figured out, after years of not succeeding, how to finally find a way to break even, which was my lifelong ambition for the label. That's a success story in itself, and it allows new music to get made. I've released new music from over 1,000 new bands in the last 20 years. It's hard to make a living playing rock'n'roll these days but at least we get the music out there.

With your radio show on Sirius and your record label, you're an evangelist for rock'n'roll, at a time when there isn't so much rock'n'roll around...
Well, we're back to being a cult, but we can't complain. We had a nice 30-year run when rock was the mainstream, from the 60s through to the early 90s, but I think we're in the pop era now and the rock era is really over. Ever since the turn of the century, rock is back to being a cult, but you know what? Maybe that's where we belong. It's just been much harder for bands this last 20 years: there aren't the same venues to play, there's no tour support from the record companies, and the market for rock seems to be much smaller.

Early on in your career you joined The Dovells, after they'd had their hits, and played on the Richard Nader revival package tours. It must have been great to meet rock'n'roll legends on those bills.
Yeah, '73 was really the highpoint of the oldies revival circuit after *American Graffiti* and *Happy Days* etc. The unintended consequence of the British invasion was putting a lot of those rock'n'roll heroes out of work, so they wound up on these package tours, still in their thirties and in their prime but put out to pasture. You'd have Chuck Berry, Bo Diddley, The Coasters, Little Richard – I had a great time. I got to play Las Vegas in the very last year that the mob was in control; it was so much better then.

You've had a lot of unexpected success as an actor. Is that something you plan to return to?
I'd like to continue. I get a few scripts. I wouldn't mind continuing *Lilyhammer,* actually. There's plenty more there to work on and a lot of people are rediscovering it during lockdown – *The Sopranos* has been one of the most watched shows in the States this last year.

You always had a strong image. Do you miss the era when bands looked distinctive?
Music should be a complete communication: the music, how you look and how you perform. I think there's a direct correlation between the people who were running the business in the 60s, particularly in England, when they were all gay, and the great images that bands had. I think those guys left rock for disco after the glam era and abandoned us in rock'n'roll; the fashion in music has never been as strong and we've suffered because of it. Gay people are just better at it and the loss of their influence is a sad thing. Let's face it, the entire British invasion was run by the gay 'mafia'. [*Laughs*]. Andrew [Loog] Oldham told me that he had to pretend to be gay just to fit in. The most successful mob families always had an Italian and a Jewish combination that really made it work; in rock'n'roll it's the gay and straight combo.

Soulfire Live/Macca To Mecca *and* Rock'n'Roll Rebel: The Early Work *are available from Wicked Cool Records.* Unrequited Infatuations *is published by Orion.*

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SAT 12 NOV
GLASGOW GARAGE
FRI 18 NOV
BIRMINGHAM
O2 ACADEMY2
SAT 19 NOV
LONDON
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SAT 17 DEC
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FRI 9
SHEFFIELD
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"I'M NOT DONE YET – WATCH THIS SPACE"

Gearing up for a major UK tour with The Imposters, which will take in dates originally postponed by the pandemic two years ago, **Elvis Costello** is riding high on a long-overdue return to the Top 10 album charts, not to mention some of the best reviews of his career. Back pages may form the bulk of his live performances, but more recent releases display a ferocious appetite to feed an unquenchable, far-reaching musical curiosity and add ever more strings to his bow. A mere 45 years after his landmark debut, he's still learning, still experimenting, still collaborating... and his aim is still true. "I'm always thoughtful about the next step," he tells **Terry Staunton**.

Elvis Costello began 2022 with a hit album. *The Boy Named If* made an impressive bow at No 6, his highest UK chart position since *Brutal Youth* almost 28 years earlier and was a resounding affirmation that one of this country's most celebrated singer-songwriters was still at the top of his game.

It was his 29th studio album in a career stretching back to 1977, when the man born Declan Patrick MacManus changed his name and debuted with *My Aim Is True*, a set of songs fuelled by frustration and anger but delivered with an articulacy alien to many of his contemporaries on the burgeoning New Wave scene. Recorded in fits and starts during days off from his job as a computer programmer at a cosmetics factory in West London, it signalled the arrival of a truly formidable talent.

For many observers, even today, those first five years as a professional musician, from *My Aim Is True* to *Imperial Bedroom*, represent his golden period, an unbroken sequence of classics to rival similar runs by David Bowie, Stevie Wonder and (subsequently) Prince. All but the debut were made in tandem with The Attractions, whose technical nous in the recording studio was more than matched by the ferocity of their live shows, and it's a testament to the staying power of Costello's relationship with those musicians that two of three remain an integral part of his modus operandi in The Imposters.

But Elvis has frequently ventured beyond the confines of the group dynamic, and his extensive catalogue boasts numerous intriguing detours, from a song cycle with the strings of The Brodsky Quartet (*The Juliet Letters*) to eloquent pop sophistication with Burt Bacharach (*Painted From Memory*); from vibrant soul and R&B with New Orleans legend Allen Toussaint (*The River In Reverse*) to the neo hip-hop of his hook-up with The Roots (*Wise Up Ghost*).

Extra-curricular activities have included writing, recording or performing with an array of artists, many of whom graced his own record collection as a teenager. He's duetted with country royalty Johnny Cash and George Jones, enjoyed a fruitful creative partnership with Paul McCartney, and at various other times he could be found rubbing shoulders with the likes of Tony Bennett, Jimmy Cliff, Roy Orbison, Carole King, Emmylou Harris, Richard Thompson and Van Morrison.

The constant that distinguishes Costello's body of work is a hunger to try new things, to better himself as both a musician and writer, and to engage in anything that might provide, to use his own word, an "education." Now aged 67, he's currently at his most prolific since those heady first few years. *Look Now*, released in 2018, earned him a second Grammy (to add to the first he won in 1999 with Bacharach, having lost out as Best Newcomer in '79 to disco duo A Taste Of Honey!), and lockdown provided little obstacle to the making of *Hey Clockface* in 2020 and *The Boy Named If*.

It's with that latest album, and its subtle links to Costello's past, that we start our conversation, flitting back and forth between several years' models.

Numerous reviews of *The Boy Named If* likened its energy to your first with The Attractions, *This Year's Model* (1978). If we were to chart a selective timeline that takes in *Blood And Chocolate* ('86), *Brutal Youth* ('94) and *Momofuku* (2008), it could be argued you scratch an itch every once in a while to make an old-school noisy album.

It's not something I'm ever conscious of doing, although I can see how that would be a convenient way of categorising those particular records. I've only got this face and this voice, and the way I hear harmony and the amount to which I limit the way I explore it on each record will have some bearing on the results. I would say the one conscious decision on this last record was to largely write in major keys, which brings with it a certain immediacy, but I don't think there was a similar conscious decision on any of the others you mentioned. A couple of those are not bad records, but I'd say …*If* is better than at least two of them, although it's hard for me to sit here and make comparisons because I, personally, don't see them as like and like. It wasn't always the same musicians for a start; *Momofuku* was a lot of fun to make, but it was largely a collaboration between The Imposters and Jenny Lewis's band. Not that Dave Grohl gave us any credit – he left us out of his movie about the studio [2013's documentary *Sound City*] when we were last people to make a rock'n'roll record there! I gave him shit about that.

But can you understand how some listeners might arrive at that shorthand, if they initially hear just a few individual songs from the new one?

Of course. You have to accept people are gonna hear specific tracks in isolation on the radio, or some other kind of furnishing of radio, ie, streaming. You can't be so arrogant to demand no one expresses an opinion before they've heard the whole album, so in some instances there are songs where people will inevitably make connections with the past.

Photo: Mark Seliger

Elvis Costello in 2021: "I've only got this face and this voice'

Portrait of the artist as a young MacManus (this page, l-r): a young Declan, aiming true aged four, in 1958; entertaining classmates at school as a 17-year-old in 1971; renamed Elvis Costello, he poses for his debut album cover shoot, 1977

What's markedly different from the past, however, is the method by which …*If* was recorded, with you and the three Imposters each working in isolation. Did you relish the challenges the pandemic brought?
Geographical isolation, yes, but I do think too much can be made of that, as if it was some sort of magic trick, because when you're all together in the studio you routinely separate musicians anyway, so that you don't get a blur. There are some records where it's a positive advantage to being blended in the moment, and that would be true of *Blood And Chocolate*, where most of it was recorded live using stage monitors to get the effect of the instruments bleeding into each other. Similarly, *King Of America* ['86] was recorded with the musicians grouped acoustically very close around one or two mics, with just me in a separate booth. Each record presents different challenges; it's a learning process and I'm still a student.

So, were there "advantages" to how …*If* was recorded?
I think it worked out very well, and I'm almost convinced it was because we didn't have to look at each other! I guess it wouldn't have been as successful for the contents of other albums of mine, but the emphatic nature of the relationship between my delivery of the words and Pete [Thomas]'s drumming became the motor and the spine. That gave both Davey [Faragher, bass] and Steve [Nieve, keyboards] freedom to play more interesting parts, to take the kind of detours they couldn't on other records where Steve's contributions were the predominant motor.

It was your third album in just over three years, a work rate we've not seen from you since the early 80s. Clearly, you've not been lacking inspiration lately.
And we're not done yet – watch this space! We're anxious to release what we can as soon as we can. I started *Hey Clockface* [2020] before the pandemic, not knowing what it was gonna end up being, whether it would result in an entire album, and then it became clear we weren't going back to work in what we laughingly call the normal fashion, ie touring. The impetus was just to keep ourselves connected to each other, nothing more than that. If we were to sit around and wait for some kind of all-clear, who knew when that was gonna be? I'd approached Nick Lowe to sit in the producer's chair and he kindly said he would do that, but that would have been different record and maybe …*If* wouldn't have happened because I'd have been reluctant to do yet another one so soon.

In terms of a learning process, how often does a finished album differ from whatever blueprint you might have in your head before recording begins?
They should all differ, I think, if you're working with other people and incorporating the various qualities they add to the equation. I was listening to *King Of America* again recently to decide which songs I might play at this year's New Orleans Jazz Festival, and it got me thinking how different that experience was to what I'd done before. Lots of different components from different types of music came together, and it was the same on *Spike* ['89]. A lot of the contributions were close to what I was envisioning, but they still surprised me. If it works, I'm happy; I try not to analyse it too much. Every one of my records has a different method, but they're not in competition with each other. If years from now they were discovered in the same pile by someone unaware of who I was, that someone might even ask if they were made by the same person.

How do you react to listeners, and perhaps more specifically reviewers, talking about you working outside of a perceived comfort zone? It's a phrase used time and again, especially about the country covers of *Almost Blue* ['81], the string quartet song cycle *The Juliet Letters* ['93] and the Burt Bacharach collaboration *Painted From Memory* ['98].
I don't mean this in a disrespectful way, but when people speak of comfort zones they're usually speaking about their own, about certain forms of music they either don't understand or can't relate to. Therefore, the easier thing to

"ALL MY RECORDS HAVE A DIFFERENT METHOD BUT THEY'RE NOT IN COMPETITION"

"It's been an education to do all these damn things!" (this page, clockwise from top left): Costello with The Attractions playing on the back of a truck in Tokyo, Japan, in 1978, with the sign 'Elvis Costello is now touring Japan'. They ended up arrested and fined for causing a disturbance; with Steve Nieve and Nick Lowe on a snowy leg of a US tour, 1980; (bottom of page) Elvis the cover star on both sides of the Atlantic, 1978-83

do is attack them, and say of a certain record, "That doesn't rock". Really? No shit! It's not supposed to! Those records offer different kinds of moods, they tell different stories, but if you listen you to them, you can still tell what's happening. If you try measuring them against what immediately preceded each one, you're using the wrong stick! I'll take you in a room and play you something that's recognisably rock'n'roll, but if you think that's all I ever wanted to do I don't know why you're still listening to my stuff after all this time.

I want to tell stories, reflect an attitude I might have at any given time, and I'll do it with whatever tools are available to me. I gotta say it's been an education, more than I ever got in school, to do all these damn things! I'm not Burt Bacharach, but it was fascinating to get an opportunity to share his perspective, but that thinking isn't restricted to working with someone of Burt's stature. Everyone I've ever worked with, I'm grateful for what I've learned from them, and it's made me more able to see what I wanted and what I didn't want when it came to make a record like *The Boy Named If*. There are moments on the new record, motifs, and harmonic leaps, that probably wouldn't have occurred to me before I'd written and recorded some other types of song. Like I said, I'm always learning.

Photo: Matt Green

So what have you learned from …*If* that you can carry into the next step of your career?
Well, this is a lesson from promoting the record, rather than making it, but I had the horrible experience twice at the BBC of going into a studio and singing live over a pre-recorded track, and I'll never do it again – I'd rather lip-synch. It's taking a professional singer and reducing the flexibility of the music to the level of karaoke. It's a very peculiar feeling, because nothing in the music yields like it does in live performance, and you get a sense of being disassociated from your own song. That was a good thing to learn, at my age – finally!

After your first five albums with Nick Lowe producing, presumably you learned a lot when you co-produced *Imperial Bedroom* ['82] with Geoff Emerick, given his history as engineer on numerous Beatles sessions. There was the added bonus of him introducing you to George Martin, of course.
Geoff was a cut above most engineers of his time, in that he could also read music. I don't think he'd ever orchestrated anything before, but he asked George to look over the string arrangements Steve had done, which was a talent of Steve's we'd not exploited before. He was working with Paul McCartney in the studio next door, and he very kindly gave us his time; it was mainly a kind of insurance, really, to have someone with that experience. I think pop musicians, for want of a better word, run the risk of trying to be *too* ambitious, and assume anything is possible at the click of a finger. I guess what George was doing, first and foremost, was looking for any hurdles we might have to negotiate, to help Steve find solutions to anything he'd written that could be deemed unconventional or unworkable. It was lovely to see, especially because Steve had made a few blink-and-you'll-miss-'em allusions to George's orchestrations for The Beatles. He didn't do anything obvious like nicking the cello riff from I Am The Walrus wholesale, they were much more subtle and witty. The second time I was in a studio with George was for an album by [veteran harmonica player] Larry Adler, and I could have just hung out all day listening to their stories.
Fuck recording anything!

Was it difficult to rein in the fan boy when you found yourself working with heroes like Martin, Johnny Cash, Roy Orbison, Paul McCartney or Bacharach? Can it distract you from the job at hand?
It's something you have to get over quickly and accept that you're working at a very high level. The first song I wrote with Burt was God Give Me Strength [for the 1996 film drama *Grace Of My Heart*], and what some people don't know is that the first real statement in the song is my composition, it wasn't a straight music-and-lyrics division of labour like his work with Hal David. The changes Burt made were essential to the coherence of it and it taught me well, but it was a proper full-blooded collaboration. We were working to a deadline and there

"There was no time to be awestruck" (this page, l-r): with Chet Baker recording *Punch The Clock*, 1983; with co-writers/producers Langer & Winstanley in 1984

was really no time to be awestruck; it was written for someone else to sing in the film and then we had to find time for me to record a vocal to be played over the end titles.

Once it was done, I said to him it would be insane not to write more songs together, so once we got started on a full album there was more time and opportunity to indulge in fandom. There would be something in an arrangement we were working on that reminded me of an old song of his, so I'd bring in a tape or CD of it and occasionally he'd say, "I don't remember that one." It became almost a gag! It would be some fantastic B-side by, say, Dionne Warwick that he'd struggle to remember recording, let alone why a particular instrument was doing something that had caught my ear. I became fascinated by those songs, the ones that got away and aren't anywhere near as celebrated as the hits. It still amuses me that he's not as famous, broadly speaking, as he should be, because not everybody checks the credits. People know all the songs, they're so ubiquitous, but don't necessarily associate them with Burt because he didn't actually sing them.

There's a line in your autobiography where you liken the ambition and expense of recording *Spike* to *Lawrence Of Arabia*. It seems a throwaway remark, but just for fun we asked some of your most devoted fans to suggest other parallels between your albums and films – with suitably respectful intentions, of course.

Ha-ha! I'm sure they're not. I'm absolutely sure they're not *all* respectful! Okay, what have you got? I'm assuming you want to know if I agree with any of them.

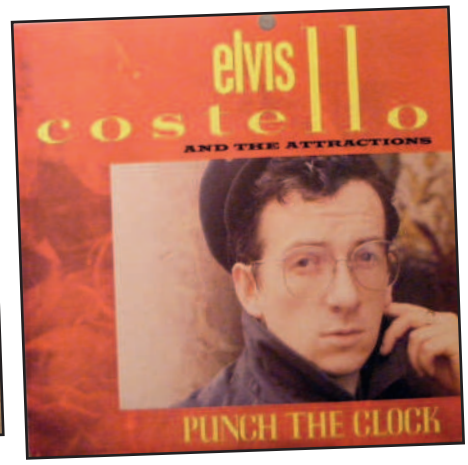
A couple of people suggested *This Year's Model* as *Blow-Up* [Swinging London murder mystery from 1966], and then there's *Trust* as *The Big Heat* [film noir, '53], and *Blood And Chocolate* as *Bring Me The Head Of Alfredo Garcia* [savage western, '74].

None of those are that far off, I'd have to admit, although I wouldn't have necessarily thought of any of them myself. I spent quite some time listening to *This Year's Model* again for the record that came out last year [various artists singing the words in Spanish] to help the translations make sense, and there's certainly a 60s element to a lot of the lyrics. I made that record in '78, so a lot of the songs came from my stock of memories stretching back a decade or more. *Blow-Up* is understandable, considering the image of me on the sleeve with a camera and the fact the film stars David Hemmings as a photographer, but it could just as easily be other Swinging 60s things like *The Knack* or *Georgy Girl* or *Smashing Time*, they were all part of it.

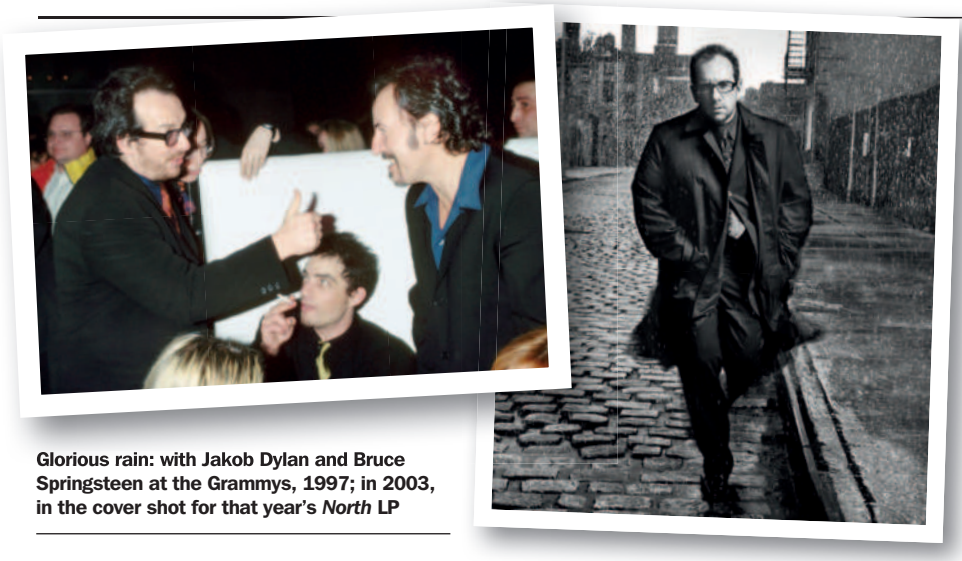
The Big Heat is a good one, I think that rings true, although again it could be any number of movies of that ilk; film noir featured quite a bit as a source of imagery in those songs. But I think the thing about that record is that it's less about moving pictures than it is still pictures, snapshots, so you're kind of looking in the wrong gallery. I'm guessing the *Blood And Chocolate* suggestion is purely based on it being quite an aggressive, angry record, and because it's got blood in the title.

Care to suggest some of your own?

Ha-ha! You're putting me on the spot with this, unfairly I might add, so I'd need more time to think about it. I think any record with The Attractions could be *The Bad And The*



"I SAID TO HIM [BACHARACH] IT WOULD BE INSANE NOT TO WRITE MORE TOGETHER"



Glorious rain: with Jakob Dylan and Bruce Springsteen at the Grammys, 1997; in 2003, in the cover shot for that year's *North* LP

Beautiful [backstabbing Hollywood mogul melodrama, '52] – but I'm not saying which is which!

Speaking of fans, what do your 15-year-old twin boys make of your catalogue? Have you discovered much in the way of new music through their tastes?
Well, they know my stuff, obviously, but absolutely, yes, I've been introduced to other things through them. That happened with my eldest son [now in his forties] as well; he'd discover, say, a jazz record that I wouldn't know, or he'd come at something I was aware of from a different angle. It's funny you ask this, because only last night we did a trade with our boys, in that Diana [Krall, jazz pianist wife] and I would watch 10 minutes of cat memes if they'd listen to five Charlie Parker records. We told them they'd thank us for it later, and you know what? They loved them.

It's not like that they don't know who Miles Davis or any of those guys are, and that's the great thing about awareness and the availability of music in the 21st century. Through them I've listened to whole albums of people I wasn't familiar with, to understand what's going on in their worlds, and I've found some really great music. But I think at their age tastes can change from day to day, so it would be unfair of me to mention anything specific, because this time next year they may have grown out of it or have moved on to something entirely different. Things you like when you're coming up to 16, let alone when you reach 25, shouldn't define you. You might like Sugar Sugar by The Archies – which is a *great* record, by the way – but then think it's goofy nonsense and embarrassing if you go on to become obsessed with *Dark Side Of The Moon*. Personally, I'd stick with Sugar Sugar – it's a *way* better record, and better for humanity.

For some now time now, for the majority of your career, in fact, you've been a highly visible presence across an incredibly broad cultural spectrum, from the subject of serious academic study to the more frivolous world of TV sitcoms. Have you actively nurtured any of that, away from your "day job" as a musician?
Well, I've done some TV and film work when I've been asked and I like the people involved, but I think "nurtured" is a bit strong!

Let's discuss the academia first. A quick Google search reveals weighty tomes with titles like *Elvis Costello And Thatcherism: A Psycho-Social Exploration*, and *A Complete Loser: Masculinity And Its Discontents In My Aim Is True And This Year's Model*.
Ha-ha! They sound like a lot of laughs, don't they? Real page-turners. I don't know if I would ever read either of those books, from the titles, and neither author is doing themselves any favours in terms of attracting readers. I think I know which specific songs the first one might focus on, but the point in writing about things in songs is that they have the carriage of music and rhythm, and the excitement of rock'n'roll, or the accompaniment of an orchestra or whatever. That's where the beauty lies for me. I think if I'd wanted to write something that detailed and of that length I'd have been working on a thesis of my own. But somebody else's opinion is just that, and I'm not sure either writer can accurately define me. I couldn't say if the books you mention are just gimmicky conceits, or if their interest in my work is totally sincere and they've seen depths in it that I've not been aware of myself. I've never seen myself as that much of an intellectual, and certainly not an academic.

You do have honorary degrees from a couple of universities, though.
I do, yes, but interestingly the two degrees I have were awarded on the basis of musical composition, rather than the lyrics that presumably provide the thrust of those books. That seems amazing to me, because I don't know a crotchet from a quaver a lot of the time. I have to try harder to communicate through music, whereas words are something I do know about, and how to compress them into the confines of a song. I honestly don't know why anyone would *want* to write a thesis about me, but by the same token I'm intrigued by what others do with my actual music. *The Juliet Letters* has been translated into two languages [Polish and Italian], and it's pretty great for a piece of music to be taken somewhere new by professional musicians, students, whoever. Also, if you add up the various covers of songs from *The Juliet Letters* it's about the same number as Alison, outlandish as that may seem.

I'm interested in the journeys my music takes, not that I'm necessarily always part of it. The songs exist, and people pick them up or put them down as they deem fit. It's a constant surprise to see what registers high with the wider world, and what doesn't. I think most musicians, when they're young and just starting out, convince themselves that certain songs are going to be smash hits, and I was probably quite guilty of that. It doesn't last

ELVIS LIVES!

How to buy Costello in concert

Live At The El Mocambo
(CBS CDN 10, LP, Canada, 1978) **£40**
The Attractions in fiery form in a show recorded at a Toronto club, on a promo disc sent to North American radio DJs. A belated commercial release followed in 1993.

Deep Dead Blue
(Nonesuch 9562460732, CD, UK, 1995) **£5**
From the Meltdown festival on London's South Bank, with jazz guitarist Bill Frisell backing EC on deep cuts, Broadway show tunes and a Charles Mingus cover.

Costello & Nieve
(Warners 9465692, CD, US, 1996) **£10**
Five-EP set, each disc recorded in a different US city, on which Elvis trawls his back pages with the sole accompaniment of Attractions/Imposters keyboard whizz Steve.

My Flame Burns Blue
(Deutsche Grammophon 002894775961, CD, UK, 2006) **£5**
From the North Sea Jazz Festival in The Hague, Costello enlists the Netherlands' Metropole Orkest for fresh arrangements of old favourites with a film noir flavour.

The Return Of The Spectacular Spinning Songbook!!!
(Universal 0602527919621, CD/DVD, UK, 2012) **£5**
The random spin of a giant, onstage multi-coloured wheel boasting 40-odd song titles decides which hit, overlooked album track or cover The Imposters play next.

Making a spectacle of himself (l-r): the top 10 album *The Boy Named If*; Elvis with Questlove of The Roots, promoting their 2013 album *Wise Up Ghost*, a collaboration that grew out of his appearances on *Late Night With Jimmy Fallon*, on which they are the house band; fretting better in 2021

long, though, because you quickly learn that the hardest thing to predict is what's going to lay the golden egg. It works both ways, because as much as it's foolish to think something's gonna be big it's just as foolish to dismiss something out of hand, thinking it's got no chance of taking off.

That was the case with Oliver's Army during the recording of *Armed Forces*, wasn't it? You very nearly left what was to become your most successful single on the studio shelf.

Well, I knew it was a good song, and I played it live in various forms for about a year before we came to make the record. I did it with just an acoustic guitar at some shows, but it took a little time to get it right with The Attractions, until Steve came up with the piano part that's since become the most identifiable thing it has to offer.

But the notion of what constitutes a hit is fairly woolly anyway. There are songs I've been playing for decades that, with the passage of time, everyone assumes were chartbusters, but if you check back at where they reached in the charts at the time of release, you'll find they made very little impact at all.

But even during times when your records haven't been in the upper reaches of the charts you've remained a cultural icon. You've got an impressive profile on IMDb (Internet Movie Database) with guest spots on the likes of *The Larry Sanders Show*, *Frasier*, *Third Rock From The Sun*, *Two-And-A-Half Men*, *30 Rock*, and as a stand-in host of David Letterman's talk show.

It's not something I've ever actively pursued, but the invitations come my way because I have a lot of friends who write for television. The Letterman thing was especially interesting, and I had a really good opening monologue written for me, with lots of gags. As for the sitcom cameos, what only laughably can be called acting, they're just a bit of fun. I did a couple of things in the UK in the 80s that were written by my friend Alan Bleasdale [TV comedy drama *Scully*, feature film *No Surrender*], neither of which revealed any thespian talent to speak of, but very little's been expected of me when I've turned up on American shows. When I did *Two-And-A-Half Men* [created by Chuck Lorre, with whom Costello worked on a since shelved Broadway adaptation of the *Painted From Memory* album] I just had to pretend to smoke cigars with Sean Penn and Harry Dean Stanton – and who wouldn't want to play pretend with those guys!

When you do these things they're just one day out of your life, sometimes only half a day. You think of it as a one-off funfair ride, but what you forget is those shows go into syndication and end up being shown somewhere in the world year after year. They follow you around forever – I still get asked questions about the lemonade commercial I did with my dad [big band singer Ross McManus] in the 70s. It becomes part of your cultural footprint, whether you like it or not!

You appear to have a healthy attitude to it all; no regrets and little thought of any of it being a blot in your copybook or a skeleton in the closet.

You can't be churlish about any of these things, because somewhere down the line some good can come from them. There are countries I've been able to visit purely on the strength of a hit with the theme song for a movie that might have baffled some people [the Elvis cover of Charles Aznavour's She from *Notting Hill* made him a hot ticket in Belgium]. When I'm there I get to state my own case for the other songs I've recorded, songs which completely bypassed that nation's radar first time round.

Bearing that in mind, do you have any overall philosophy gleaned from where your music career has taken you thus far, and where it might lead you next?

None at all! Philosophical is far too fancy a description for what I think of what I do at any given time, but I'd like to think I'm always thoughtful about the next step, the next lesson to be learned.

Elvis Costello & The Imposters tour the UK in June.* The Boy Named If *is on EMI Records.

ELVIS COSTELLO Select Discography

77	Stiff BUY 11	**Less Than Zero/Radio Sweetheart** (p/s) **£10**
77	Stiff Buy 14	**Alison/Welcome To The Working Week** (p/s) **£10**
77	Stiff BUY 14	**Alison/Welcome To The Working Week** (p/s, A-side mispress, white vinyl) **£300**
77	Stiff BUY 15	**(The Angels Wanna Wear My) Red Shoes/Mystery Dance** (push-out centre) **£6**
77	Stiff BUY 15	**Red Shoes/Mystery Dance** (p/s, mispress, plays Dream Tobacco, by Max Wall) **£8**
77	Stiff BUY 20 DJ	**Watching The Detectives (Short Version)/Blame It On Cain (Live)/ Mystery Dance (Live)** (promo) **£40**
77	Stiff BUY 20	**Watching The Detectives/Blame It On Cain (Live)/Mystery Dance (Live)** (phone-book p/s) **£8**
78	Radar ADA 24	**Radio Radio/Tiny Steps** (12", 500-copy promo-only) **£15**
78	Radar RG 1	**Talking In The Dark/Wednesday Week** (p/s, gig freebie) **£8**
80	2-Tone CHS TT 7	**I Can't Stand Up For Falling Down/Girls Talk** (unissued) **£50**
80	2-Tone CHS TT 7	**I Can't Stand Up For Falling Down/Girls Talk** (unissued, gig freebie, more common issue with XX1 in run-out groove, 13,000 copies) **£20**
80	Stiff GRAB 3	**STIFF SINGLES FOUR PACK** (BUY 11, 14, 15 & 20, in clear plastic wallet) **£20**
81	F-Beat XX 17	**A Good Year For The Roses/Your Angel Steps Out Of Heaven** (withdrawn, p/s) **£10**
77	Stiff Seez 3	**MY AIM IS TRUE** (LP, first pressing, b/w front photo, red lettering with 'Help us hype Elvis' insert) **£150**
77	Stiff Seez 3	**MY AIM IS TRUE** (LP, first pressing, b/w front photo, red lettering) **£30**
78	Radar RAD 3	**THIS YEAR'S MODEL** (LP, with free 7", **Stranger In The House/Neat Neat Neat (Live)** [die-cut company sleeve, SAM 83], 50,000 copies; first 5,000 shrinkwrapped/stickered) **£25**
79	Radar RAD 15	**ARMED FORCES** (LP, foldout stickered sleeve with free EP, ***Live At Hollywood High*** [p/s, SAM 90], postcards) **£20**
79	Radar RAD 15	**ARMED FORCES** (LP, mispress, plays [**What's So Funny 'Bout**] **Peace, Love & Understanding** instead of **Two Little Hitlers**; sticker on insert) **£25**
82	F-Beat EC CHAT 2	**A CONVERSATION WITH ELVIS COSTELLO** (2LP) **£20**

Photo: Mark Seliger

ORCHESTRA BAOBAB

JULY 2022

WEDNESDAY 27	BURY ST. EDMUNDS, THE APEX
FRIDAY 29	BRISTOL, ST GEORGES
SATURDAY 30	ROYAL LEAMINGTON SPA, ASSEMBLY

AUGUST 2022

TUESDAY 02	EDINBURGH, QUEENS HALL
WEDNESDAY 03	GLASGOW, SAINT LUKES
FRIDAY 05	MANCHESTER, GORILLA
SATURDAY 06	BEXHILL, DE LA WARR PAVILION
MONDAY 08	LONDON, UNION CHAPEL
TUESDAY 09	LONDON, UNION CHAPEL
THURSDAY 11	LIVERPOOL, GRAND CENTRAL HALL
FRIDAY 12	LEEDS, THE OLD WOOLLEN

THE BEAT

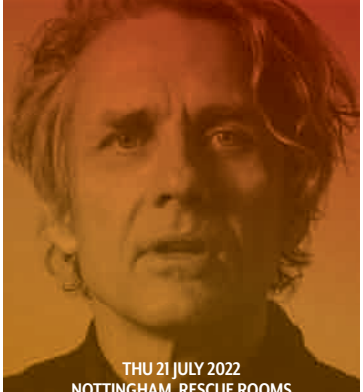
'...STILL CAN'T STOP IT' TOUR

Sat 11 June	Gillingham	The Great HalL
Mon 13 June	Northampton	Roadmender
Wed 15 June	Sheffield	Leadmill
Thu 16 June	Harpenden	EMC
Fri 17 June	Coventry	HMV Empire
Sat 18 June	Frome	Cheese and Grain
Sun 19 June	Leeds	The Old Woollen
Tue 21 June	Manchester	Academy 2
Wed 22 June	Newcastle	Riverside
Thu 23 June	Edinburgh	Liquid Room
Fri 24 June	Glasgow	Saint Lukes **SOLD OUT**
Sat 25 June	Glasgow	QMU
Mon 27 June	Birmingham	Glee Club **SOLD OUT**
Wed 29 June	Bilston	Robin 2
Thu 30 June	Liverpool	The Cavern **SOLD OUT**
Fri 1 July	Bristol	Thekla **SOLD OUT**
Sun 3 July	London	Koko
Tue 5 July	Norwich	Epic Studios
Wed 6 July	London	Electric Ballroom **SOLD OUT**
Thu 7 July	Colchester	Arts Centre
Fri 8 July	Margate	Dreamland
Mon 11 July	Guildford	The Boileroom
Thu 14 July	Brighton	Concorde 2 **SOLD OUT**
Fri 15 July	Cardiff	The Great Hall
Sat 16 July	Nottingham	Rock City
Mon 18 July	Cambridge	Junction
Wed 20 July	Isle of Wight	Strings & Bar Club
Thu 21 July	Liverpool	Grand Central Hall
Fri 22 July	Belfast	Limelight 2
Sat 23 July	Dublin	Opium

DEAN WAREHAM

plays Galaxie 500's *On Fire* + more

+ RYDER THE EAGLE



THU 21 JULY 2022
NOTTINGHAM, RESCUE ROOMS
FRI 22 JULY 2022
LONDON, ISLINGTON ASSEMBLY HALL
SAT 23 JULY 2022
WORTHING, THE VENUE
MON 25 JULY 2022
BRISTOL, THE FLEECE
TUE 26 JULY 2022
MANCHESTER, REBELLION
WED 27 JULY 2022
LEEDS, BRUDENELL SOCIAL CLUB
THU 28 JULY 2022
NEWCASTLE, THE CLUNY
FRI 29 JULY 2022
EDINBURGH, LIQUID ROOM
SAT 30 JULY 2022
GLASGOW, ORAN MOR

nine below zero

'third degree
40th anniversary tour
1982-2022

23 Sep	Bilston, Robin 2
4 Nov	London, Under the Bridge
10 Nov	Birmingham, Jam House
11 Nov	Cardiff, Globe
12 Nov	Lancaster, Kanteena
13 Nov	Shrewsbury, Theatre Severn
17 Nov	Cobham, The Church
18 Nov	Derby, Flowerpot
19 Nov	Bristol, Thekla
26 Nov	Shoreham-by-Sea, Ropetackle
30 Nov	Stroud, Subscription Rooms
1 Dec	Liverpool, The Cavern
2 Dec	Glasgow, Oran Mor
9 Dec	Newcastle, The Cluny
10 Dec	Wimborne, The Tivoli
27 Jan	Milton Keynes, The Stables
28 Jan	Haslemere, Haslemere Hall

CLEARWATER CREEDENCE REVIVAL

+ SUPPORT:
JOE MARTIN

OCTOBER

THU 20 LINCOLN ENGINE SHED
FRI 21 GLASGOW QMU
SAT 22 EDINBURGH QUEENS HALL
SUN 23 ABERDEEN LEMON TREE
TUE 25 COLCHESTER ARTS CENTRE
THU 27 NORTHAMPTON ROADMENDER
FRI 28 LIVERPOOL HANGAR 34
SAT 29 LEEDS BECKETT UNIVERSITY
SUN 30 NEWCASTLE WYLAM BREWERY

NOVEMBER

WED 02 NORWICH EPIC STUDIOS
THU 03 BATH KOMEDIA
FRI 04 CARDIFF Y PLAS
SAT 05 DORKING DORKING HALLS
WED 09 SHEFFIELD LEADMILL
THU 10 SWINDON MECA
FRI 11 NOTTINGHAM THE LEVEL
SAT 12 ROYAL LEAMINGTON SPA THE ASSEMBLY
MON 14 BELFAST LIMELIGHT
WED 16 STROUD SUBSCRIPTION ROOMS
THU 17 SOUTHAMPTON ENGINE ROOMS
FRI 18 GILLINGHAM THE GREAT HALL
SAT 19 LONDON INDIGO AT THE O2

BLANCMANGE

'Private View' Tour 2022

+ **Oblong**
7th October - 22nd October

+ **Special Guests TBC**
27th October - 17th November

+ **Stephen Mallinder**
(Cabaret Voltaire / Wrangler)
18th November - 10th December

Thu 6 Oct	**Coventry** HMV Empire
Fri 7 Oct	**Cambridge** Junction
Sat 8 Oct	**Stroud** Subscription Rooms
Thu 13 Oct	**Colchester** Arts Centre
Fri 14 Oct	**Cardiff** Y Plas
Sat 15 Oct	**Frome** Cheese and Grain
Thu 20 Oct	**Reading** Sub 89
Fri 21 Oct	**Nottingham** The Level
Sat 22 Oct	**Gillingham** Glassbox Theatre
Thu 27 Oct	**Bristol** The Fleece
Fri 28 Oct	**Guildford** The Boileroom
Sat 29 Oct	**Wimborne** The Tivoli
Fri 4 Nov	**Exeter** The Phoenix
Sat 5 Nov	**Southampton** The Brook
Thu 10 Nov	**Birmingham** The Mill
Fri 11 Nov	**Lancaster** Kanteena
Sat 12 Nov	**Barrow-in-Furness** The Forum
Thu 17 Nov	**Diss** Corn Hall
Fri 18 Nov	**Manchester** Gorilla
Sat 19 Nov	**Liverpool** Hangar 34
Thu 24 Nov	**Leeds** The Wardrobe
Fri 25 Nov	**Sheffield** Leadmill
Sat 26 Nov	**Newcastle** Riverside
Thu 1 Dec	**Aberdeen** Lemon Tree
Fri 2 Dec	**Edinburgh** Liquid Room
Sat 3 Dec	**Glasgow** QMU
Fri 9 Dec	**Brighton** Concorde 2
Sat 10 Dec	**London** Islington Assembly Hall

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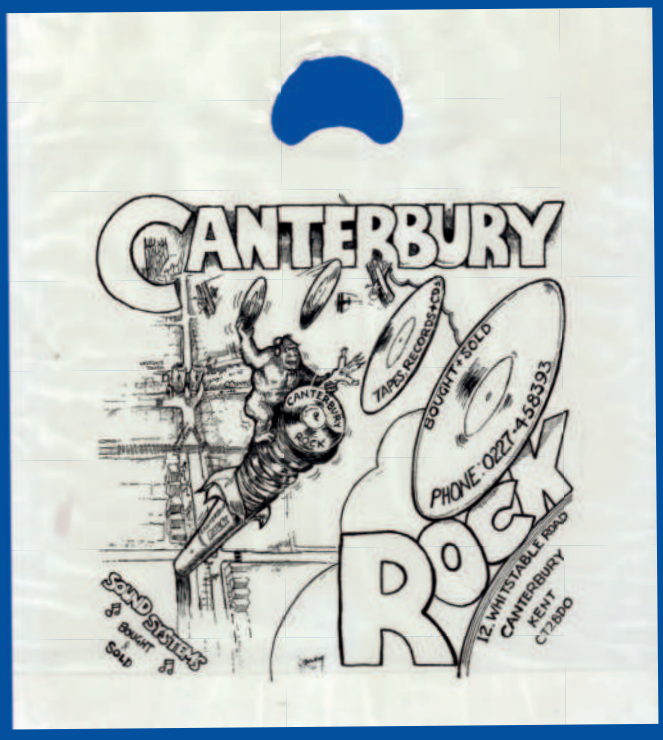
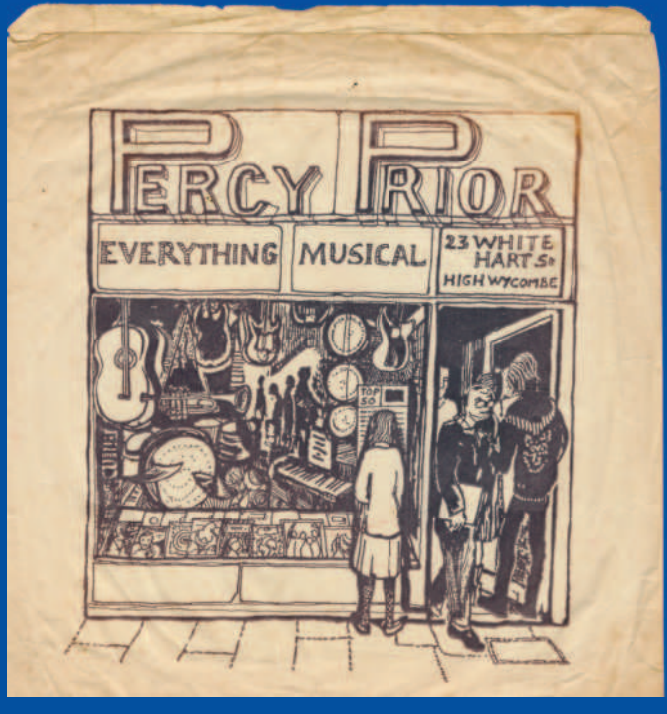
AGMP

Baggie Wowzers

With *Record Store Day* well into its second decade, **Jason Draper** takes a look at over a century's worth of retailers, through the art of the **carrier bags** that have become a fascinating part of their history.





Like hairstyles, trainers and iPhone cases, carrier bags are a part of lifestyle branding. If you wanted to look on-trend in the 90s, you got a Rachel-from-*Friends* "bouncy shag". Liked hip-hop in the 80s? Unlaced white Adidas shell-toe Superstars told the world. And if you were a record collector during the golden era of record stores, you tucked an array of coloured plastic and paper bags under your arms, simultaneously advertising the cool places you shopped and the genres you pledged allegiance to, while also seeking to create mystique over which much-sought rarity you may be scurrying home with.

With the rise of inner-city rents and online retail, many record stores have closed in the past few decades, with warranted environmental concerns expediating the death of the carrier bag. As *Record Store Day* 2022 rolls around, inveterate collector Jonny Trunk is celebrating a history of record stores through the carriers they sold their wares in. In his new book, *A-Z Of Record Shop Bags*, he illustrates almost 600 examples from hundreds of stores stretching back to the 1800s. Not only are most of these outlets now defunct but, in many cases, the only evidence of their existence is a bag that has, somehow, avoided the bin.

If you need a carrier bag nowadays, you have to spend 10p. For many years, however, these mini works of art were given away for free. In celebration of this year's *RSD*, here's a brief history of record stores through the logos and designs that have given collecting that extra frisson of excitement.

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WHITE GOODS, BLACK WAX: FROM SECONDARY ITEM TO COVETED COMMODITY

Years before selling records became a sustainable business model in its own right, long-running stores treated them as an adjunct to their flagship stock of instruments and domestic appliances. Founded in the 19th Century, West Country piano manufacturer **Moons** (01) remained largely focused on the entertainment industry as it grew to sell records and establish itself as one of the UK's largest purveyors of sheet music. Post-war chains such as **Rumbelows** (02) figured turntables and vinyl among electric food mixers and other white goods, while **Co-Op** (03), founded in 1844, prided itself on offering a diverse array of genres in the 50s – Broadway themes, country, jazz, pop and classical among them.

High-end department stores such as **Harrods** (04) (which once also boasted a dancehall) and **Selfridges** (05) flirted with selling records in the 60s and 70s, until they realised they could make more money elsewhere. In it for the long haul, **HMV** (06) and **Woolworth** (07) grew to become high-street behemoths that proved stores could survive on music alone, with the latter even launching its own budget record labels as it dominated the market. The UK's biggest music retailer of the 50s through to the 80s, Woolworth closed its doors in January 2009.

When Sainsbury's began to restock vinyl in 2016 – for the first time in three decades – it was seen as a clear indication that the format had reclaimed its place as the committed music-lover's choice. Surprise – **Tesco** (08) had also had a crack back in the 70s and 80s, following in the footsteps of **Boots** (09), who had become a major player in the 70s. It's said that Rory Gallagher inspired one of their bag designs, though we also see shades of hippie-era Marc Bolan in this paper guru.

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COUNTER CULTURE: SPECIALIST SHOPS

With nationwide chain stores catering for the mass market, specialist indies stepped forward to provide the hardcore collector with much-coveted rarities, imports or that stubbornly elusive final entry in a complete discography. Whether meeting places for like-minded heads, breeding grounds for jealousy between rivals, or all-important gateways for ushering new sounds onto music fans' turntables and into their hearts, these shops have shaped the history of record collecting in the UK.

R&B Record Shop (01): Both the shop name and the demure bag design are unintentionally misleading. Founded in 1959, in London's Stamford Hill area, by Jewish husband-and-wife team Rita and Benny Ibsen, R&B Record Shop laid claim to being the first shop to sell reggae music in the UK. A hot spot for mods and other ska aficionados throughout the 60s, the Ibsens' store also launched its own label, R&B Records, which pressed up records by The Skatalites, Lee Perry and The Wailers, among others. The store closed in 1984, and the bag pictured here is likely rarer than the vinyl discs bearing R&B Records labels.

Dobell's Jazz Record Shop (02): A family-run offshoot of a second-hand bookshop on London's Charing Cross Road, the apostrophe in "Dobell's" seems to have been optional, depending on the bag design, but a deep knowledge of jazz was mandatory. Another shop with its own label imprint – 77 – Dobell's was *the* jazz Mecca, from its opening, in 1957, until its closure, 35 years later. Originally trading in jazz 78s, the range of stock later expanded to incorporate blues and whatever they categorised as "world" music. Bob Dylan performed at Dobell's in January 1963, during his first visit to the UK, backing Dick Fariña and Eric Von Schmidt for an album session under the pseudonym Blind Boy Grunt.

Watkins For Records (03): Less noted for its specialist stock, this Tooting market stall, which opened in 1949, later moved to a bricks-and-mortar premises in Balham, and is best known for being run by sibling owners Charlie and Reg, who invented the Watkins Copicat tape-echo machine in the late 50s. A game-changing bit of kit, the Copicat ushered in a whole new guitar sound and is still in production today. Early models are much coveted.

Contempo Soul Source (04): Doing exactly what it says on the bag, Contempo Soul Source provided the capital's soul collectors with their stash from 1970 until 1979. Launched by John Abbey, owner of *Blues & Soul* magazine, the store did as much as that title to inform discerning soul heads in the UK.

Daddy Kool (05): Despite the name, there was nothing laidback about this small chain, whose shops were scattered about London's Soho district from the 70s until 2003. Other notable stores, such as Dub Vendor, specialised in reggae subgenres, but it's possible that

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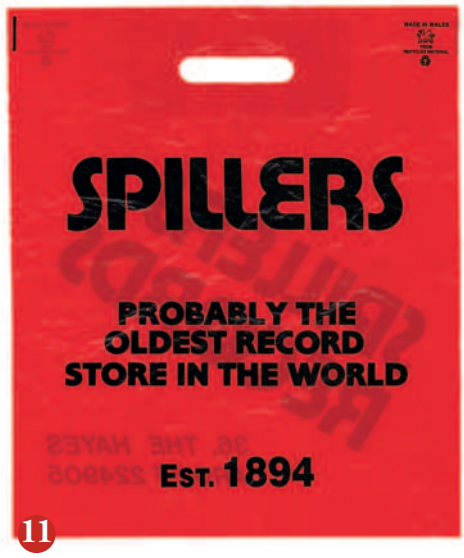

11

every reggae record ever sold or traded in the UK during this time passed through Daddy Kool's doors at some point.

Young Blood (06): The reggae scene's sometime spiritual brethren gathered at this Portobello Road store in search of punk and new wave records in the 70s. Has since been squeezed out of business and is currently the site of Portobello Juice Café.

Honest Jon's (07): Moving from Golborne Road to a stone's throw away from Young Blood, in 1982, Honest Jon's stands as one of the longest-running reggae and jazz specialists in the world, its global profile boosted by its sister label, run in partnership with Damon Albarn. Helped bring Moondog and Tony Allen to the masses.

Stern's African Record Centre (08): Paving the way for stores such as Honest Jon's, Stern's was a Bloomsbury-based electrical retailer in the 50s, with a line in African records, which were sold out of the back room. When the store closed down, in 1983, staffers opened this offshoot just behind the original location, keeping it going until the 00s. Stern's now exists online, and its stock is no less fascinating than before.

Shades (09): Doing for heavy metal what R&B Record Shop had done for reggae, Shades opened in London's Soho district in 1978 and has been cited as the first store to sell thrash and death metal in the UK, as well as being a go-to for Metallica cassettes in the early 80s, before the band had even been signed. It closed in 1992, shortly after the release of the "The Black Album". Perhaps they knew the scene had peaked there and then…

Groove Records (10): "Soul House Jazz Rap": the striking yellow-on-black bag says it all. Another Soho institution from the 80s through to the early 90s, Groove Records was an essential destination for club DJs, and also home to Citybeat Records, the dance label founded by Tim Palmer, who ran Groove with his brother, Chris. Citybeat released records by Musto & Bones, Dream Frequency and The Moody Boys. Though it, too, is now defunct, it spawned the indefatigable XL Recordings, whose catalogue includes The Prodigy, Basement Jaxx and a young hopeful called Adele.

Spillers (11): Though not strictly a specialist store, Spillers is one of the most special record stores in existence. Opening in 1894 and initially selling phonographs, wax cylinders and shellac discs, it called Cardiff's Queens Arcade home for over a century, until rent increases put its future in doubt. Following support from the Welsh Assembly, Columbia Records and a host of artists who had themselves been supported by Spillers, the shop was saved and, in 2010, moved a short walk away, to Morgan Arcade, where it remains officially established by Guinness World Records as the oldest record store in history.

BAGS OF PERSONALITY: EYE-CATCHING DESIGNS

Ever bought a record just for its sleeve? Jonny Trunk admits to winning an eBay auction solely so he could own the original bag. "I told the seller he could keep the record," Trunk says. "I just wanted the carrier." Here are some of our favourite designs.

Harrison Gibsons (01): Ilford-based furniture store Harrison Gibsons, opened in 1902, by Yorkshire businessman John Harrison Gibson, survived two fires but couldn't outrun the property developers. Now an empty building awaiting demolition to make way for flats, its short-lived record department only ran for a decade, but it inspired this wonderfully simple, minimalist design.

Harlequin (02): Launched in the 60s and largely sold off to Our Price by 1980, Harlequin once boasted 64 outlets across London and the surrounding area, with individual stores catering to specialist genres. Its mascot remains a touchstone for memorable branding.

These Records (03): More an art happening than a record shop, These Records was, by all accounts, effectively someone's front room on Wandsworth Road. If its "Emergency Bag" looks like the work of an outsider artist, the shop itself hosted an array of wild installations (a bathtub full of CDs, the Twin Towers replicated out of jewel cases), and its staff would allegedly try to talk you out of your purchases.

Ecstasy For Records (04): Don't be fooled by the beautifully psychedelic illustration… Ecstasy For Records opened in Chelmsford in the 70s and, as a sometime venue for live music, also sponsored the local City Rock punk festival, which was held at Chelmsford FC's home grounds on 17 September 1977, in the hopes of raising money for the team. The Damned, Slaughter And The Dogs and Doctors Of Madness were on the bill, but sluggish ticket sales meant neither bands nor crew got paid. The Damned refused to take the stage, and a disgruntled scaffolder removed the rigging while Eddie And The Hot Rods played on. Ecstasy For Records closed soon after, but its logo has been resurrected as a Trunk Records T-shirt design, the name alone describing the rapture we all feel every time we enter our favourite record store.

Oz Records (05): Not to be confused with the famed counterculture magazine of the same name, Oz was situated on Westgate Road, Newcastle, in the late 60s and early 70s. Catering to the local biker crowd, it sold hard rock and early heavy metal, and offered a mobile disco for hire.

IT Records & Tapes (06): This *is* connected to the late-60s underground mag but, despite existing in bag form, there is no evidence that IT Records & Tapes ever went into business. Maybe that was the anarchic *International Times* founders' put-on all along?

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Borderline (07): With a maximalist design that carried the countercultural torch, Brighton's much-missed Borderline opened in 1981 and was a crucial part of the city's Laines district until closing its doors in 2014, a victim of rising rents and online retail.

Zippo Records (08): A happier tale – and a joint venture with Thurston Moore's Ecstatic Peace Library – Zippo Records opened in London's Stoke Newington area in 2020, a red-letter event that encouraged none other than iconic cartoonist Savage Pencil to re-sharpen his stationery (he had previously designed bags for the now-defunct Parrot chain and, later, Rough Trade). Reflecting the changing face of modern retail, Zippo's tote bag is also a sustainable alternative to its plastic counterpart.

Cheapo Cheapo (09): So cheapo they never paid for their own design, this long-running mainstay of Central London stores, which closed its doors in 2009, following the death of its owner, Phil Cording, remains fondly remembered for a being an Aladdin's cave of an emporium, with enough to look at to make up for the plain white bag.

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THEY ALSO SERVED: RADIO-FRIENDLY UNIT-SHIFTERS

History records that The Beatles got the latest chart hits (and their career-making manager) from Brian Epstein's family-run NEMS, in Liverpool, and that Mick Jagger and Jimi Hendrix patronised the One Stop chain of London-based hipsters-paradise stores. But what about those future stars desperate to come out from *behind* the counter? Anyone remember Morrissey's supercilious look as he handed over Yanks' customary free bag of imported US confectionary?

AT Furlong (01): With branches in Bromley, Deptford and Woolwich, this family-run chain provided instruments and records to its South London clientele. In his early teens, David Jones took his first job here, working Saturday mornings and Wednesdays after school. "It's more a vocation than a normal job," the renamed David Bowie later said of selling records, claiming the store as the site of an epiphany over "how those bits of black plastic could affect other people's behaviour".

Squire Of Ealing (02): Just a 10-minute walk from the former *RC* office, Squire Of Ealing on New Broadway ran for several decades, offering a repairs service alongside its trade in first-hand instruments. It also sold records in the basement. It's possible that former *RC* staffers rubbed shoulders with *Minder* cast members during a one-off shoot on the premises, but did any older patrons spot a pre-fame Dusty Springfield behind the counter downstairs?

Guy Norris, Collett's (03+04): Kindred spirits Billy Bragg and Shirley Collins both got early starts – and, doubtless, no small amount of folk-music education – at Guy Norris and Collet's, respectively. Barking-born Bragg received his first pay cheque from the local branch of Guy Norris, a small chain that ran from the 60s through the 70s. Collins once worked in the Haverstock Hill branch of Collet's, a London-based chain of bookstores which also specialised in selling folk, jazz and field recordings.

Musicland (05): No surprises for guessing that the voracious collector and future Record Store Day ambassador Elton John spent time selling records for a living. Musicland opened in London's Willesden Green area in 1966, before gaining a foothold in West Indian communities; as well as launching its own label, Pyramid Records, it helped Chris Blackwell sell early Island pressings. The chain also traded in homegrown Top 40 singles and US imports, and Elton learned a thing or two about chart hits while working in its Soho branch.

Yanks Records (06): Writing in *Autobiography*, Morrissey complained of spending a few months working in this "messy record shop" situated in "a large, damp cellar" in Canada House, on Chepstow Street, Manchester, in 1979. "Wrapped in a heavy overcoat, as the cellar quite naturally has no heat," Morrissey sold US deletions in a store also known for handing out free bags of peanut M&Ms years before they went on sale in the UK.

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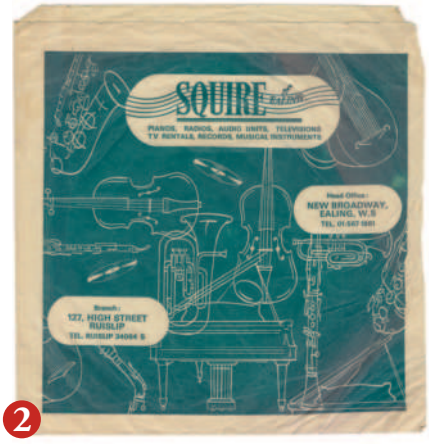

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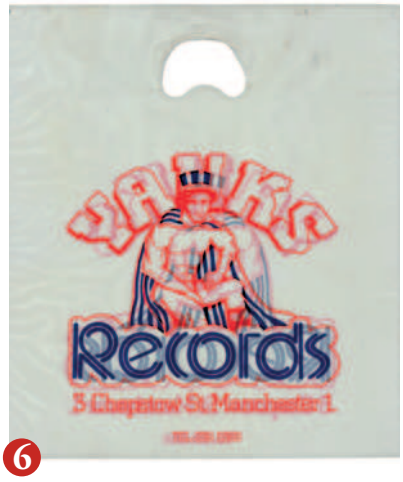

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Jonny Trunk's* A-Z Of Record Shop Bags *(FUEL, £24.95) is being released in conjunction with* Record Store Day, *with an exclusive slipcase edition available in all participating stores.

JUST GOOD FRIEND
With benefits

As David Essex, his swarthy ally in the credible pin-up stakes, once pondered: Oh, is he more, too much more, than a pretty face? We do think so! **Paul Nicholas** may have had the sun-kissed blond curls and cheeky-chappie twinkle, but the 70s chart regular and 80s sitcom star was no slouch when it came to cool-by-association, as evidenced by his love of early rock'n'roll, his 60s Bowie- and Pete Townshend-penned singles, and his role in the UK counterculture. Grandma's party-starter: **Lois Wilson**

For a generation, Paul Nicholas will always be synonymous with *Just Good Friends*, the John Sullivan-penned 80s sitcom in which he played Vince Pinner, the loveable Jack-the-lad. But Nicholas, born Paul Oscar Beuselinck in Peterborough in 1944, has a rich and diverse portfolio. In love with rock'n'roll from a young age, he fronted Paul Dean & The Dreamers, a Cliff and Elvis covers band, before joining Lord Sutch's Savages.

He recorded four singles under the pseudonym Oscar – his second name and name of his father, the former MI6 agent and renowned entertainment lawyer Oscar Beuselinck – for Robert Stigwood's Reaction label. One, 1966's Join My Gang, was penned by Pete Townshend, and one, 1967's Over The Wall We Go, was written and produced by David Bowie.

His breakthrough came in 1969 when he was cast as Claude in the original London production of *Hair,* and he followed it with lead parts in productions of *Jesus Christ Superstar* and *Grease*. He starred in several films including 1974's *Stardust*, 1975's Tommy and the same year's *Lisztomania*, 1978's *Sgt Pepper's Lonely Hearts Club Band* and 1980's *The Jazz Singer*. He also enjoyed success as a solo singer with three UK Top 20 hits: Reggae Like It Used To Be, Dancing With The Captain and Grandma's Party, all from 1976, and he hit No 1 in New Zealand with 1977's Heaven On The 7th Floor, which also made the US Top 5.

More recently he was cast as Gavin Sullivan in *Eastenders* and appeared in *The Real Marigold Hotel* TV show. He used lockdown to write his second autobiography, *Musicals, Marigolds & Me*, and put together a hits and rarities selection, *Paul Nicholas Gold*.

"I'm not very good at doing nothing," he tells *Record Collector*.

Where did your love of music begin?
When I was very young my mum used to take me to the pictures to see musical films such as *Guys And Dolls*, *The King And I* and *Singin' In The Rain*, which was my absolute favourite.

You did your own performance of the latter in 1994 with Tommy Steele directing.
Which was extra special as Tommy Steele had been an early influence on me, too.

West End boy: Nicholas (left) with Annabel Leventon and Oliver Tobias before the opening of *Hair*, 1968; in *Jesus Christ Superstar* at the Palace Theatre, 1972

Were your parents into music?
Yes, my father was an entertainment lawyer and knew, or seemed to know, everybody. He played piano and violin and liked Beethoven and Mozart and sang rude words to Gilbert and Sullivan songs. My mum liked Frank Sinatra.

Rock'n'roll was your thing, though?
I was 10 [*or perhaps a bit older since he was 11 when it came out – maths Ed*] and went to see *Rock Around The Clock* with my nan at the Gaumont in Burnt Oak. I saw Bill Haley and that was it. What was really interesting was when he started singing, the teds in the audience all got up and started dancing in the aisles. After that I started listening to the radio all the time, and I discovered Elvis, Jerry Lee Lewis, Gene Vincent.

What was the first record you bought?
Guy Mitchell's Singing The Blues, which was No 1 in 1956.

You started your own singing career with Paul Dean and the Dreamers, didn't you?
I was 15, I wasn't academic, and Stuart Taylor – who was my friend at school and played guitar – was in a group called Gene White And The Phantoms. When their singer left, he asked me to join and I became Paul Dean and the band became The Dreamers, and we were playing three or four gigs a week up and down the country. We played covers of Chuck Berry, Elvis, and Cliff Richard. When I left school at 16, we got a manager, and we were getting £15 a gig which split between all of us wasn't much, but I was able to get by. When I got to 18, we turned professional. Keith Moon was a fan and used to come and see us. He was this sweet, innocent bloke with big brown eyes looking for his own band to join.

I was styling myself on Cliff

Not long after, you became Paul Dean you joined Screaming Lord Sutch's band The Savages.
I saw them in Harrow, and they were so different. I'd been styling myself on Cliff and here suddenly was this guy with hair down to his shoulders acting all wild. He wore a lavatory seat around his neck and buffalo horns on his head and The Savages were dressed in leopardskin. He had this whole shock routine, and it was fantastic and drew everyone in – it was the act that I found interesting, the theatricality about the whole show. We ended up supporting them at Wembley Town Hall and then Stuart joined The Savages and when their pianist, Freddie 'Fingers' Lee, left, I took over on piano.

What was playing with him like?
It was great because it wasn't just standing

Photo: Getty, Shutterstock

still and doing covers of Cliff and Elvis anymore. I wasn't wearing a smart suit and tie, I was in leopardskin or orange shirts and white cowboy boots, and I had peroxide hair. We went to Hamburg, did the Star-Club. This is when I first heard the name The Beatles. They were kings there.

Were you a Beatles fan?
I first saw them in '63 at the Majestic Ballroom [Finsbury Park, London]. They were on the bill with Gerry & The Pacemakers, Billy J Kramer & The Dakotas, and The Big Three. Paul McCartney sang Long Tall Sally in the key of G, which is a tone higher than Little Richard's original and we were blown away.

Then didn't you go out on tour with Del Shannon around the UK?
Yes, that was a bit naughty of us because while we were in Hamburg, we decided we were going to leave Lord Sutch but we kept the name The Savages – well, The Soul Savages. We kept the leopardskin, too, and one of our showstoppers, so to speak, was I Who Have Nothing, which had been a hit for Shirley Bassey. At the high point in the song, I'd raise my leopardskin and show a bit of leg and get a laugh. We did package tours with The Who, Herman's Hermits etc. The dream was a hit record and top billing, but we were always the opening act and eventually we ran out of steam. I made a few records as a solo singer called Oscar when I was 19 and then I gave up being a rock star. If you hadn't made it by 21, if you hadn't had a hit record by then, it was over for you.

"I was 22 and I "retired""

As Oscar, you recorded four singles for Robert Stigwood's Reaction label including 1966's Join My Gang written by Pete Townshend, and 1967's Over The Wall We Go, penned and produced by David Bowie...
Robert Stigwood had John Leyton and Mike Sarne, who had both had No 1s, with Johnny Remember Me and Come Outside. He was looking for another hit solo singer. He called me Oscar after my middle name and my dad. He knew The Who and gave me the Pete Townshend song to sing. He also had lots of little busts made of me, which he sent around to promote me. David Bowie was David Jones then and he was very intense, very serious, so it surprised me when he wrote this song about people breaking out of prison. There were a lot of jailbreaks at the time, and it was very funny. He did a bit of talking in the middle of the song, but it got banned by the BBC. I also did a song with the Bee Gees called Holiday; they wrote it and sang back-up on it. I didn't get the hit I wanted. By then I was 22 and "retired".

Silver screen machine (l-r): Nicholas (fourth from left) alongside Keith Moon and David Essex in *Stardust* (1974); as the school bully cousin Kevin tormenting Roger Daltrey's protagonist in *Tommy* (1975)

Then you went to work for Mellin music publishers and discovered The Sweet?
I was supposed to identify new bands and writers and songs, and I came across The Sweet who were then called Wainwright's Gentlemen. We signed them to Mellin Music and changed their name to The Sweetshop, got them a deal with Decca and put them with their producer Phil Wainman. But my heart wasn't in the job. I'd been performing since I was 15 and that's what I wanted to do.

You say in *Marigolds, Musicals & Me* that when you got cast in *Hair*, it was the first time in your life that you knew what you wanted to do.
Yes, that's right. It was like coming home. I had read about *Hair* in *The Daily Express*, this rock musical which was a reflection of the times but was causing a stir because it used four-letter words and there was nakedness in it. Robert Stigwood was the producer. He was no longer managing me, but I called him up and he got me an audition at the Shaftesbury Theatre where Cameron Mackintosh was the Assistant Stage Manager. I did the Shirley Bassey number I did with The Soul Savages but straight, and then a couple of scenes and a snatch of God Save The Queen! They gave me the part of Claude, which was pretty much the main part. Tim Curry, Marsha Hunt, Elaine Page, Murray Head: they were all part of the cast, too. Alex Harvey played guitar in the band, and he did All Along The Watchtower at the end and there were stage invasions. I loved doing it.

I loved the discipline, and I loved the regular money, too [laughs].

***Hair* led to you getting a part in the 1971 film *Cannabis* alongside Serge Gainsbourg and Jane Birkin.**
I'd heard of Edith Piaf and Charles Aznavour and I kind of knew who Serge was, but I didn't realise just how big a deal he was in France at the time. But I got to go to Paris, and we did the film. He didn't really speak English, I didn't speak French, but they were interesting times. He smoked Gauloises and had designer stubble. We went for dinner and all they served was flowers, which I got with some chips on the side.

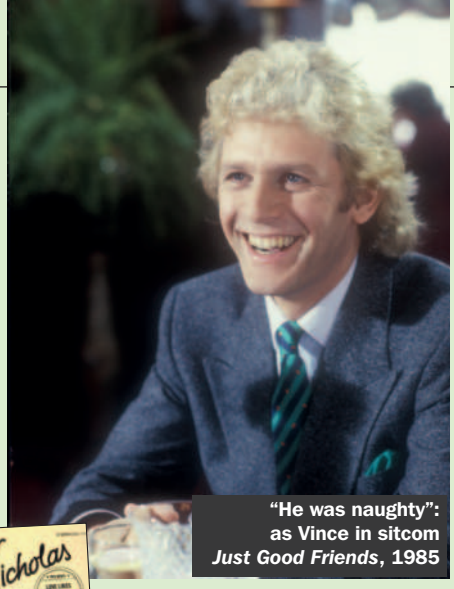
The year before you starred alongside Julie Driscoll in the Wednesday TV play *Season Of The Witch*.
It was a part of the *Play For Today* series. Desmond McCarthy directed it and he wrote it with Johnny Byrne. Julie had just had a hit with This Wheel's On Fire. It was basically me and Robert Powell after the same girl and sleeping under Brighton pier. As I still tell Robert when I see him, I actually got the girl.

Did you know that your 1970 B-side, Run Shaker Life, was rejuvenated on the 90s mod scene?
I did, through my son's friends. And then it appeared on the [2006] compilation *Le Beat Bespoke 2*. I was signed to Polydor, and I wrote the A-side, Freedom City, which was my protest song about Apartheid in South Africa. The nearest I ever got to writing a hit was with Lovely Loretta,

Photo: Shutterstock

which I wrote with Ray Randall out of The Dreamers. The Merseys covered it over here to little effect but then a group called The Buffoons had a hit with it in Holland [in 1968].

You played the lead role as Jesus of Nazareth in Robert Stigwood's 1972 Original London Cast Recording of *Jesus Christ Superstar*.
It was the beginning of the British musical theatre revolution. Suddenly we weren't dependent on Americans for hit shows anymore, and we entered a new era with Andrew Lloyd Webber and Tim Rice. But it was all new to me. *Hair* was my first job, *Jesus Christ Superstar* was my second job, and then I went into *Grease* and did the lead with Elaine Paige. And then I thought I better actually learn a bit about acting, so I went to the Young Vic and worked under Frank Dunlop. I also did Shakespeare and played Claudio in *Much Ado About Nothing*.

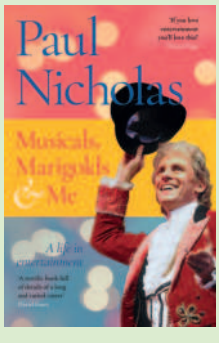

"He was naughty": as Vince in sitcom *Just Good Friends*, 1985

You were in *Stardust* alongside David Essex. There's a nice quote from him on the jacket of your book. Are you kindred souls?
He was a proper pop star, not like me. I tried to be but for me it was the combination of singing while being in character that I liked. I was never comfortable with being Paul Nicholas, the singer.

But there was a period in the mid-70s when you were a proper pop star, starting with Reggae Like It Used To Be going Top 20.
Well, I got to thinking that I'd tried and failed for so long trying to get that elusive hit when I was a teenager that it would be nice to get one, so I found Dominic Bugatti and Frank Musker and they played me Reggae Like It Used To Be and that was it. I followed it up with Dancing With The Captain and Grandma's Party and they both made the Top 10.

Did you live the proper pop star lifestyle for a while?
Things did get a bit messy, and I tried to live the pop star lifestyle. There was a drink culture, and I would try to fit in. I drank vodka and orange juice but I was crap at it and I would come home and throw up.

What are your memories of 1978's *Sgt. Pepper's Lonely Hearts Club Band* film?
Well, Michael Schultz, who directed it, was very, very good. He'd previously done *Carwash*, and it was a great cast. Peter Frampton played Billy Shears, I played Dougie Shears, his brother and the band's manager, and the band was the Bee Gees. Recording the soundtrack with George Martin was the biggest thrill. I had four songs. But while the songs were great, the script just wasn't good enough. Robert Stigwood was on a roll with the Bee Gees, he had a marvellous nose, but everyone gets it wrong sometimes.



You're probably still best known as playing Vince Pinner in *Just Good Friends*. Does that annoy you?
No, never. It was so lovely doing it. I was in *Cats* at the time, and I got sent this pilot script out of nowhere. I thought, this is good. Being an actor, you get sent so much but only occasionally do you come across gold dust. I knew from the moment I read it… I knew what it was like growing up on a council estate, to be a geezer without actually being a geezer, and I liked girls [laughs]. I knew about relationships, and I understood the character: he was naughty, but he had a gentleness and he got himself in a mess. I got myself into a mess! It was funny and it had the class thing, and it had the lovely Jan [Francis, who played Vince's girlfriend Penny]. John [Sullivan] understood what he was doing – he's a fantastic writer. It wasn't a sitcom that you had to overplay. It was gentle.

So, what's still on the Paul Nicholas to-do list?
I really don't know about the future, but then, that's how it's always been. I've never made plans or known what was on the horizon. I'm a day-to-day person, let's just see… but I do get broody for a job. Someone suggested I get a dog, but we've had dogs and I've got a tortoise. I've had Toby for 30 years and she goes down to sleep in September/October time and doesn't come out again until February. I just bung her out there and she doesn't bark, I don't have to take her for a walk, and she sleeps for four months. What could be better? We did have rabbits, but they didn't stop shagging, and we ended up with 13 of them and they fight. They can be quite nasty.

Paul's autobiography* Musicals, Marigolds & Me *and album* Paul Nicholas Gold *are out now. More details at fantompublishing.co.uk and demonmusicgroup.co.uk.

NICK, NICK!

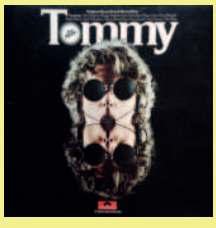
5 OF PAUL'S BEST

Oscar Club Of Lights (Reaction 591003, 7", UK, 1966) **£60**
An under-the-radar mod-pop dancer ripe for rediscovery, Nicholas's debut 45, released under the guise of Oscar, was written by Speedy Keen, best known for scribing Thunderclap Newman's Something In The Air.

Oscar Join My Gang (Reaction 591006, 7", UK, 1966) **£40**
That The Who never recorded it at the time is a travesty: Join My Gang is a classic piece of Pete Townshend gender subversion a la I'm A Boy, which, in Nicholas' hands, is an underrated freakbeat nugget.

Paul Nicholas Where Do I Go? from ***Hair, Original London Cast*** (Polydor 583043, LP, UK, 1968) **£15**
Nicholas is cast as the Seeker on Where Do I Go? and channels David Bowie in his vocal delivery – Nicholas had worked with Bowie in '67 on the Bowie-produced and -penned Over The Wall We Go, which he recorded as Oscar.

Paul Nicholas Run Shaker Life (Polydor 2058011, 7", Italy, 1970) **£200**
On this in-demand B-side to Freedom City, Nicholas dons preacher garb and declares, "I'll be your Moses." His raw, gutsy, gospel-infused cover of Richie Havens' adaptation of Shaker poet Issachar Bates' Come Life, Shaker Life, may just be the definitive version.



Paul Nicholas Cousin Kevin from ***Tommy Original Soundtrack Recording*** (Polydor 2657 014, 2LP, UK, 1975) **£15**
Nicholas in a glam rock setting giving the performance of his life as John Entwistle's villain of the piece. "I'm the school bully, the classroom cheat, the nastiest play friend you ever could meet," he sneers.

PACKING A

Mentored by Clash manager Bernie Rhodes, **JoBoxers** emerged 40 years ago from the meeting of a charismatic black American frontman and an ambitious quartet of Bristol punks. Together they created a blend of 50s-infused, high-octane rock'n'soul that would storm the pop charts, if only for a brief period, with help from a Dexys-esque image and some viscerally vibrant pop anthems. Now the original line-up are back together, looking forward to their first shows in 35 years, hoping to rekindle some of the spirit of those early shows when, as they tell **Lois Wilson**, "The audience reaction was off the charts."

PUNCH

It's Spring 1980. The Clash are playing a 17-night residency at Bonds in New York. A group called Buzz & The Flyers are opening for them. Their frontman Buzz, aka Dig Wayne, is a striking presence: Hollywood handsome and wearing all-black rockabilly get-up, he's leaping about the stage, pulling all the right poses. After the performance Bernie Rhodes, The Clash's manager, approaches him backstage. "Come to London, I'll make you a star," he tells Wayne. "I thought, James Baldwin, Jimi Hendrix, Josephine Baker, all these amazing black creatives had gone to Europe and proved themselves, so why not give it a shot?" Wayne tells *Record Collector*. "And Bernie was true to his word. He did make me a star, kind of."

Bursting onto the scene in 1982, JoBoxers, led by Dig Wayne, had a line-up completed by guitarist Rob Marche, keyboardist Dave Collard, bassist Chris Bostock and drummer Sean McLusky, all twentysomethings off the Bristol punk scene. They were a thrilling amalgam, mixing rockabilly, swing, northern soul, punk and new wave; aesthetically combining 50s noir and Marlon Brando *On The Waterfront* cool.

And 1983 was their pivotal year, witnessing a giddy rush of uplifting hit singles: Boxerbeat, Just Got Lucky, Johnny Friendly, and an album, *Like Gangbusters*. Then it fizzled out and, after a second album, *Skin & Bone,* in '85, they split. "It was almost blink-and-you'll-miss-it," Wayne admits. "It was over so quick. And I did take it for granted. But we crammed a lot in. We were committed, rehearsing five or six hours a day, every day."

Dig Wayne grew up near Columbus, Ohio. Punk turned his head, then rock'n'roll, then rockabilly – singers such as Warren Smith, Hasil Adkins, Glen Glenn and Sonny Fisher. He moved to New York to try and make it, formed The Flyers and honed his craft at CBGBs and Max's Kansas City. Johnny Thunders was a fan and would get up onstage for a rendition of Chuck Berry's Round And Round unless the band saw him approaching first.

"You knew he'd want to play it and it was Thunders so you couldn't say no," says Wayne, "but he'd get up and, depending on the state he was in, he'd just go on and on and on… if we saw him we'd take a break and hope he'd have gone off somewhere before it was time for us to get back up again."

After taking up Bernie Rhodes on his offer to come to the UK, Wayne took a flight to London and, on arrival at the airport, was driven straight to The Clash's rehearsal space. "Bernie was there, he introduced me to Chris, Rob, Dave and Sean," he recalls. "There was chemistry from the start – we began writing songs and making plans."

Like Dig, the remaining Boxers had musical history. "When punk came along in '76, Bristol suddenly took off," says Chris Bostock. "My mates from school formed The Cortinas, signed to CBS and were putting out singles. There were fanzines and record labels starting up and I was going to see bands every week at the Bristol Locarno: The Clash, The Cure, Siouxsie and the Banshees. Punk was a real galvanising force. We all started groups. I was in The Stingrays and The X Certs, Sean was in The Stingrays then he and Rob were in Joe Public, Dave Collard was in Gardez Darkx, then there was Johnny Britton, a singer, and a bit of a Bristol face."

It was through Britton that the four got their first break and would eventually meet Wayne. "We heard Johnny Britton was being managed by Bernie Rhodes and was putting together a band up in London and I was like, I'm doing that with him," says Sean McLusky. "I'd been to art college but was working in this horrible DIY shop in the town centre selling paint, so it was 'stuff your pension plan' and get in the car. I went to pick up Chris and Rob and drove us up to London and I never went back. We backed Johnny on his single [1980's The One That Got Away on Bernie Rhodes' Oddball] while we were living in The Clash's old rehearsal studios in Camden, sleeping on the mattress upstairs and making demos with the eight-track on the ground floor. It was great."

Rhodes was also managing Vic Godard at the time, and he got the four to back Godard as the second incarnation of Subway Sect.

Photo: Steve Rapport

JoBoxers in New York, 1983 (l-r): Dig Wayne, Dave Collard, Rob Marche, Chris Bostock, Sean McLusky. Previous spread: preparing to take Manhattan, the same year

Together they hosted Club Left every Thursday night at the Whiskey A Go Go in Wardour Street, Soho with Britton as the DJ. "We dubbed what we were doing Cool Bop & Swing," says Bostock, "and the queue would go round the block. You'd have members of Heaven 17, The Clash, Human League all waiting to get in. Johnny Britton swears a pre-fame Prince and Madonna came on the same night, too."

Along with backing Vic Godard, with whom they recorded 1982's *Songs For Sale* on London Records, they also provided a backdrop for Lady Blue, Tom Cat and Bananarama, who made their live debut with the group. "We also took Club Left out on the road," notes Bostock, "like a 60s revue, but Vic soon got tired of it. He got married, started being late to shows then stopped turning up altogether. I remember we played Manchester Apollo, which was the climax of the tour, and he didn't show so we went on without him. We had to sing all his vocal lines. Despite this, we went down really well, but it was obvious it couldn't go on and we needed a new singer. We'd seen Buzz and The Flyers at Dingwalls, we'd been blown away by Dig and Bernie went to New York to get him."

"That's what Bernie was good at, seeing the potential," says McLusky. "He could see how things could fit together and how it would work with us and Dig. Once we were together, we put all our influences in a pot and mixed them up, and that was our sound: a bit of 60s soul, James Brown, rare funk, Georgie Fame, vocal jazz, swing. These were the things being played in the London clubs at the time and we were reflecting that."

"WHAT BROUGHT US TOGETHER WAS A SENSE OF THE PAST, OUR APPRECIATION FOR WHAT HAD GONE BEFORE"

"What brought us together was a sense of the past, our appreciation for what had gone before," says Wayne. "I was into James Cagney films, *The Dead End Kids*, Marlon Brando in *On The Waterfront*, and I was reading noir, Chester Himes, Mickey Spillane – it all fed into my songwriting and the band's image."

Dexys Midnight Runners provided the unifying thread. "When I started talking about what I envisaged, the band said, 'That sounds like Dexys,'" says Wayne. "I had no idea who they were but when I saw them, I thought, Wow, that's exactly it. We didn't copy them, but they were definitely an influence with the whole blue-collar, dock worker thing."

Reacting against the pomp of the new romantic movement, they bought their clobber from Flip on the Kings Road and in Covent Garden. Says McLusky, "It was basically US workwear, there was tons of it to choose from and you could get a whole outfit for a tenner."

By this time Club Left had moved from the Whisky A Go Go to Ronnie Scotts. Here they were spotted and signed by RCA. They made their first TV appearance on the BBC's *Oxford Road Show*, played their debut proper for an *NME* promotion at the ICA, then while supporting Madness on their *Rise & Fall* tour, hit No 3 with their debut single, the Collard, Wayne and Marche-penned Boxerbeat in February 1983.

"Rob came in with the riff to Boxerbeat and a bit of melody and I immediately thought, this is good," says Wayne of the song's genesis. "I took the song home on cassette and at that time everyone had an anthem, a signature tune, so I thought I'd write our one. We were very confident at the time because we had toured so much, we were really tight, and the audience reaction was off the chart. We were only kept off the top spot by David Bowie with Let's Dance and Duran Duran with Is There Something I Should Know, which isn't bad [laughs]."

"We knew Boxerbeat was going to be a hit," says Bostock. "In fact, we were a bit reticent to issue it as our first single because of that. We thought it was going to be our anthem, which it became, and we thought because of this maybe we should hold it back, a bit like Adam and the Ants and Ant Music; they waited until their sixth single to release that. We were also a bit worried about how to follow it up. We didn't want to be a one-hit wonder, but the record company heard it and said, 'That's the one.'"

"Producer Alan Schacklock suggested we go to the building site across the street from the recording studio to get some boards and we put them in the hallway right outside the recording studio," says Wayne. "We set them up in such a way that the five of us could stand on them and

they mic'd the board so we all jumped on these boards to get the stomping beat."

"We did *Top Of The Pops* for it and it felt like a big deal," McLusky recalls. "It was at the time when they rented loads of dancers and they were doing all these cheesy moves and there were lots of balloons everywhere, and it just felt great to be stood in the middle looking like a bunch of dockers."

Three months later, they followed it up with second single, Just Got Lucky. The song made No 7. "I was living in a room in Kensal Rise," remembers Bostock who wrote the song with Wayne. "It was quite rough, and I furnished it with furniture from skips and when Dig came over to the UK, he lived in the room next to me. I would write songs on this Spanish guitar I had and would then tape them on this cheap tape recorder. One of the ones I came up with early on was Just Got Lucky. I got it down on tape, me singing these nonsense lyrics, then went to my mum and dad's house in Broadstairs. They had a piano and I finished it there, gave the tape to Dig when I got back and he had the lyrics within half an hour. The next day we played it to the band in the rehearsal studio and we knew instantly it was going to be a single."

"I used to carry this notebook around with me everywhere," Wayne continues, "and I'd jot down little phrases I overheard while I was out. Just Got Lucky, I'd had that written down for years. We were sitting at the kitchen table and Chris had this riff and I think the first thing we came up with was the chorus to the song. It sounded great."

"In many ways it's the quintessential JoBoxers song," Bostock asserts. "It's got the choppy guitar and driving bass, a bit of Hammond, a bit of sax, and the whole northern soul thing to it."

Johnny Friendly provided their third single in August '83 – the title referring to the antagonist of the same name played by Lee J Cobb in *On The Waterfront* – and it just missed the Top 30. *Like Gangbusters*, their debut album, was issued in September 1983 and produced by Alan Shacklock. It peaked at No 18. "It was basically the best songs from our live set played live in the studio," Bostock explains. "Alan had a master's degree in music production, he'd also been in the band Babe Ruth in the 70s and he had so many brilliant ideas. He definitely got the best out of us. I think it was all completed in a couple of weeks."

Fourth single, Jealous Love, a cover of the Wilson Pickett song, followed in November '83 and failed to make the Top 40 despite them performing it on TV show *Loose Talk*. "That we never had a hit with it is still a disappointment but *Loose Talk* was one of the most exciting things we ever did," says Wayne, "because Diana Dors introduced us and I got her autograph afterwards. I had a 'do not disturb' sign from the hotel we were staying at on me and she signed that, and I still have it. It's one of my favourite mementoes."

On the back of the success of Just Got Lucky in the US the same month, the group toured America – "on a greyhound bus previously owned by the Harlem globetrotters" says Bostock as an aside – then Australia and New Zealand, but the experience was marred by a fall-out with their record company and the loss of Rhodes as their manager. "By this time our A&R man had also left RCA," says Bostock. "We had to focus on business which none of us knew enough about, instead of the music which we loved."

"We needed a manager like U2's manager Paul McGuinness," adds Wayne, "someone who could hold it all together, navigate the difficulties and see the bigger picture. It was great RCA had released Boxerbeat as our first single but then it was 'what do we do now?' If they'd released Johnny Friendly first and we'd gone into the Top 30 with that then released Just Got Lucky and got into the Top 10 and then Boxerbeat and got into the Top 5, we would have built a platform. Instead, we did it the other way round and it looked like we weren't doing as well with each subsequent release."

A second album, *Skin & Bone*, was recorded at Hansa Studios in Berlin with Chris Kimsey and yielded the single Is This Really The First Time (You've Been In Love), a genuine one-that-got-away moment. "By the time of *Skin & Bone* we were on a nosedive," says McLusky, "and we fell out with the label and the whole thing was put on hold. We even did part of a third album [called *Missing Link*] but I'd lost interest and it was time to knock it on the head and move on."

"Some of the songs on *Skin & Bone* are really good like Don't Keep The Ladies Waiting," says Wayne. "But I was a smartarse, I insulted the record company at a show one time, and they didn't like it. They came backstage afterwards and ended up putting an injunction on us for some reason. We couldn't do anything for 18 months. I remember thinking, 'I don't want to do this anymore,' and I said to Rob, 'My heart's not in this.'"

"We split with RCA," says Bostock, "and we were being looked after by Sandie Shaw's manager who shopped the third album around and got us a deal with Magnet. Three of us wanted to take the deal, two didn't and that was it." "Call it ego," says Wayne, "but it seemed like we were going backwards if we signed to a small independent. I said, 'I'm done here.' The rest of the band weren't happy I walked away but it was the right decision for me at the time."

Wayne issued a solo single, Mastermind, in 1987 on Polydor then turned to acting, performing in Louis Jordan's *Five Guys Named Moe* in the West End then starring in Hollywood films including 1995's *Judge Dredd* and high-profile TV series such as *ER*. In 2007 he made a blues album, *Shack Rouser*, with his group The Chisellers and reformed Buzz & The Flyers for a one-off in Las Vegas. He currently writes and performs his poetry and teaches method acting at the Lee Strasberg Institute. The rest of the band remained busy, too: Marche went on to form Earl Brutus in 1993; Collard joined The The, contributing to 1989's *Mind Bomb*, and 1993's *Dusk*, then toured with the reformed line-up through 2019; McLusky launched such high-profile London clubs as The Brain, Love Ranch, Club UK and Sonic Mook, while Bostock, who had played on The Style Council's *Cafe Bleu* while still in JoBoxers, joined Dave Stewart in The Spiritual Cowboys, appearing on the *Dave Stewart & the Spiritual Cowboys* and *Honest* albums. He also currently performs in Vic Godard and the Subway Sect with McLusky and Britton and, after launching the official JoBoxers website, is the main instigator behind the group's reformation.

"We were exhausted when we split," he says, "and we never really ended the group properly, but it took a while for us to find the right moment to all come back together and then when we did, a pandemic came along! But we are all looking forward to the rescheduled dates and then who knows. We'll just have to wait and see." RC

JoBoxers play a UK tour – their first live shows in 35 years – in June and July. New compilation* Essential Boxerbeat *is on Cooking Vinyl in June.

BRING THAT BEAT BACK

FIVE UNSUNG CLASSICS FROM 1983

Redskins – Lean On Me (CNT Productions CNT 016) **£8**
Dynamite second single from York skinheads led by Chris Dean, aka X Moore, who mixed Trotskyist politics with a Motown stomp.

Carmel – Bad Day (London 810 1437) **£3**
The sound of young Lincolnshire: a deep soul ballad with a gospel edge built around Carmel McCourt's delicious, strong vocal.

Animal Nightlife – Native Boy (Inner Vision A 3584) **£3**
A simple rewrite of Nat King Cole via George Benson's Nature Boy, helmed by Andy Polaris and featuring Dee C Lee and Carol Kenyon.

The Truth – A Step In The Right Direction (Formation Truth 2) **£3**
Ebullient northern soul styled dancer from the band formed by post-Nine Below Zero Dennis Greaves and NBZ fan Mick Lister.

Tracie – The House That Jack Built (Respond KOBX 701) **£3**
Not a cover of the Thelma Jones/Aretha classic but a Robinson/Barry penned soulful pop burst produced by Paul Weller and sung with jejune abandon by the titular protégée.

Photo: Steve Rapport

CATCH

San Francisco's **Flamin' Groovies** may not have set the world alight like the British Invasion bands that inspired them in the 60s, the early 70s sleaze rock peacocks they should have been rated alongside, or the punks they subsequently inspired. But history has given classic albums

Cyril Jordan grins. "It's been a strange career," he says. "Delayed action. We put stuff out and it doesn't do anything, then it catches up with us a couple of years later. Or even half a century!"

The San Francisco garage band who couldn't quite decide whether they'd rather be The Beatles or the Stones and ended up being the forerunners of punk are back with what might be termed the Mark III edition.

It's a long story. Not least because, in effect, there were two Flamin' Groovies during the glory days. There was the one that existed from 1967 to 1971, fronted by singer Roy Loney and singer/guitarist Jordan, and which recorded three albums, culminating in the iconic *Teenage Head*. And the one from 1971 onward after Loney walked away, ceding defeat in the musical power struggle, his rootsy rock against Jordan's guitar-driven power pop.

Trouble was, the split came between recording *Teenage Head* and its release. The album was reputed to have had Keef and Mick among its fans as critics rated it as the record the Stones didn't quite pull off with their latest offering, *Sticky Fingers*.

Jordan had moved on and, while *Teenage Head* went on to be judged one of those greatest-albums-in-the-history-of-the-universe contenders, it never made the stage. Three years ago, that was all going to change. Jordan and Loney were up for sharing the limelight once more and bringing the record to life in its entirety on both sides of the Atlantic. That ended in tragedy when Loney, health failing, collapsed as he walked to catch a flight to Europe.

"I was relieved he was at the airport," says a reflective Jordan. "His health had started to deteriorate but we had no idea he was quite so ill – he'd show up to rehearsals and I took it for granted he was OK.

"It was, like, 15 minutes before we were going to get on the plane, just walking down the hall and he tripped, hit the wall and he was down. The ambulance came and, as he was being taken away on a stretcher, we were running for the plane."

The band took a deep breath and saw the tour through – although Loney died a few months later.

The line-up from that tour are now a long-standing unit. That's Jordan taking the lead, Chris Von Sneidern (cult New York singer/songwriter/guitarist) on vocals and guitar, Tony Sales (whose father and uncle are the Sales Brothers, rhythm section from Todd Rundgren's *Runt*, Iggy Pop's *Lust for Life* and David Bowie's *Tin Machine*) on drums and Atom Ellis (who has worked with Richard Thompson and toured with The Tubes) on bass. "Atom is the latest addition, and he's been with us three years," says Jordan, who's been working with the other

A FIRE

such as *Teenage Head* and *Shake Some Action* the respect they deserve, and now they're back onstage, depleted in number but still incandescent. Original singer/guitarist and sole surviving founder member **Cyril Jordan** talks to **Nick Dalton** about a 'relationship that never ends'

two for five years. "They're all really great to work with, I'm having a ball."

Ironically, everything came together on the European visit that Loney missed. "The last week of the tour everything snowballed into perfection," says Jordan, making the lockdown years particularly frustrating. "We were getting ready to come back, then Covid happened."

US gigs kicked in again last November and an imminent whirlwind British tour culminates at London's 100 Club. After, which, he says, they will be working on a new album featuring songs premiered on tour here.

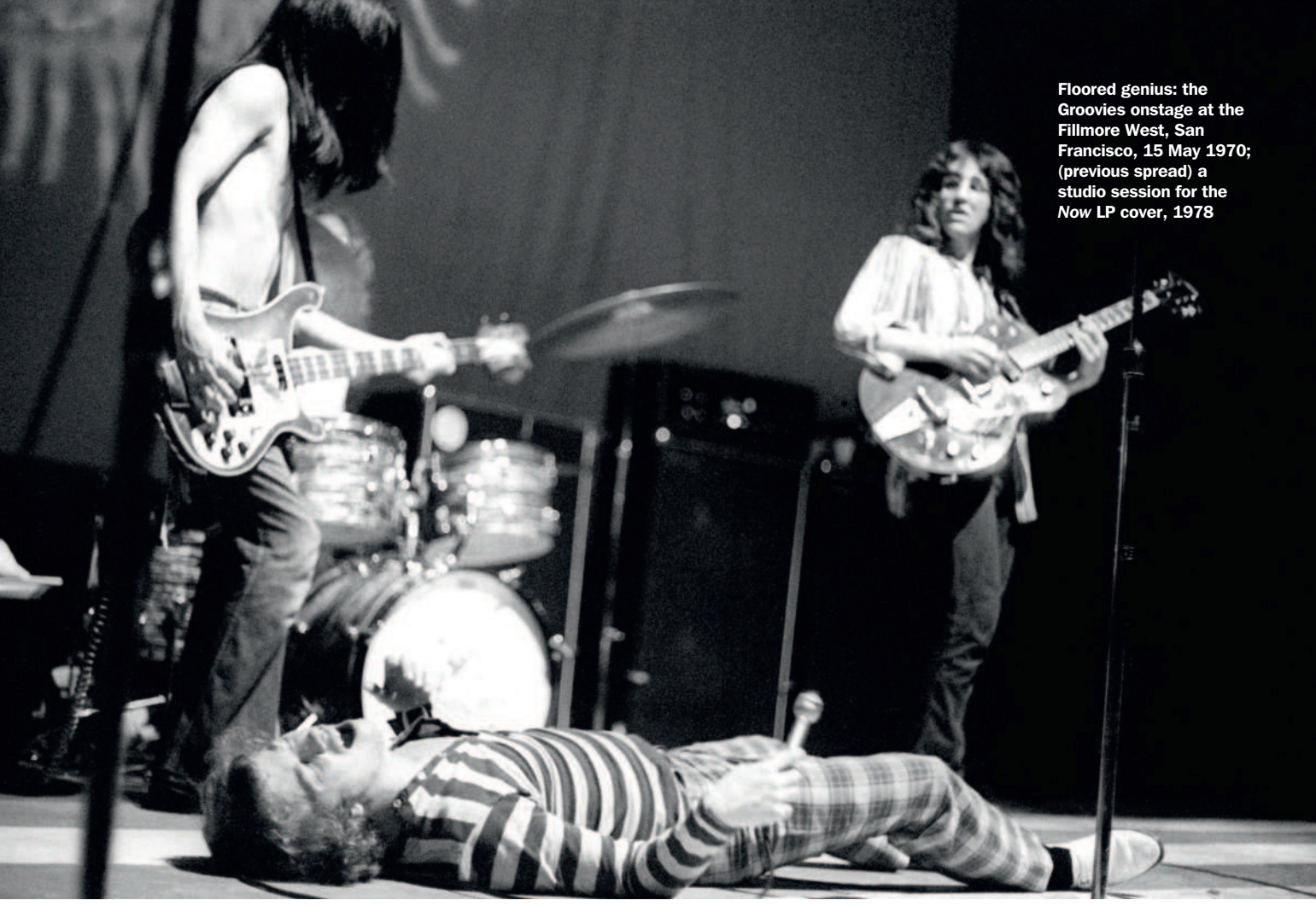
Britain has always been a spiritual home for the Flamin' Groovies. After Loney left the band, which had been wildly influenced by the Stones, the revamped Flamin' Groovies grew Beatle cuts and decamped here, where they fitted into the pub rock scene, recording classics such as *Shake Some Action* with Dave Edmunds as producer.

"THE LAST WEEK OF THE TOUR EVERYTHING SNOWBALLED INTO PERFECTION"

The Flamin' Groovies have always been proudly out of sync with popular demand. In the early days, despite regular gigs, including Bill Graham's Fillmore, they were unable to find a record deal, and their first release, the 10" mini-album *Sneakers*, was a self-funded project, recorded in one evening, but which sold well around the city.

That won them a major deal with Epic records, who sent them to Los Angeles (with the bonus of a Beverly Hills pad to rest up in) to make a real album involving lots of time and money. Not really what was required by a band in awe of the simple music being made by British Invasion groups. Their first album, *Supersnazz*, was a somewhat over-produced set of good-time rock hinting at their early influence, the Lovin' Spoonful, with jolly covers of the likes of Pistol Packin' Mama and The Girl Can't Help It, and with arrangements by Jack Nitzsche. But this was 1969, a time when progressive rock was beckoning – and their first single was Rocking Pneumonia And Boogie Woogie Flu.

The 1970 follow-up album, *Flamingo*, saw them arrive at Kama Sutra records. Recorded in no time at all (and this time self-penned apart from the romp through Little Richard's Keep A Knockin') it swings wildly in the other direction, raw and loud with more than a touch of Detroit rock, and a hint of what was brewing in New York – but all just as confusing to a major audience.



Floored genius: the Groovies onstage at the Fillmore West, San Francisco, 15 May 1970; (previous spread) a studio session for the *Now* LP cover, 1978

"*Teenage Head* [1971] was another album that we thought was really good but didn't go anywhere, and it was years and years later that people were saying it was a great album," says Jordan. "As the decades went by it became more and more apparent that it was a classic."

The album not only carried the spirit of the Stones ("the direction they were going in with Brian Jones – Jumpin' Jack Flash and all that," enthuses Jordan) but also had the camp raffishness of The New York Dolls, The Stooges and The MC5 when times were a-changin'.

It's almost all material by Jordan and Loney (except for a frenetic reworking of Randy Newman's relaxed Have You Seen My Baby?), including the grunge-like rock frenzy of the title track – a track that made the record company reluctant to promote the album too heavily with its whiff of illicit goings-on.

The record also featured Big Star producer and Alex Chilton associate Jim Dickinson on piano (who'd recently played on *Sticky Fingers*), adding that Memphis raunch. But to the band at the time it was simply one more swiftly recorded collection in a non-stop round of live shows that were more usually a rock'n'roll party with numbers such as I Can't Explain, Louie Louie and Shakin' All Over.

"Back in the old days, every time we were in the studio we just cut new stuff; we were moving pretty fast," says Jordan. "We moved to England in '72, did a deal with

LOOKING FOR THE MAGIC

Six 70s bands with an Anglo angle

DWIGHT TWILLEY BAND

All the way from Tulsa to London to record after Twilley and bandmate Phil Seymour met in 1967 at a showing of *A Hard Day's Night*. Big hair, good looks and an easy-going power pop sound led to the 1975 US Top 20 hit I'm On Fire.

THE RASPBERRIES

Early 70s hitmakers led by later solo star Eric Carmen. UK 60s influences but with a somewhat slick Radio 1 delivery, which didn't halt the 1972 US Top 5 hit Go All The Way – although they didn't trouble the British charts.

THE EXPLOSIVES

Skinny tie trio from Austin, Texas, playing power pop, not least fab 1978 single A Girl Like You. Singer/songwriter/drummer Freddie 'Steady' Krc became a regular visitor to London, even recording here, while 13th Floor Elevator Roky Erickson adopted The Explosives as his band.

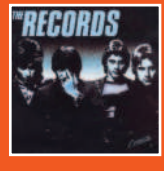
THE STORIES

Beatle-esque group from New York who perversely had a US No 1 with a cover of Hot Chocolate's Brother Louie. Songwriter/keyboardist Michael Brown had previously written Walk Away Renée, performed with his Brit Invasion-inspired band The Left Banke, before the Four Tops took it big.

BLUE ASH

Ohio combo whose 1973 debut album *No More, No Less* is seen as a power pop triumph. Label problems meant only two albums in four years and, while they made it through the new wave period, by the turn of the decade they were simply ash.

THE RECORDS



A case of coals to Newcastle, perhaps: led by Kursaal Flyer Will Birch, these Brits adored the US bands who adored the Brits, the likes of Big Star and The Raspberries, translating it into an energised American-tinged sound, like The Byrds overdosed on Spangles.

United Artists and cut another batch of famous songs, in one night actually, at Rockfield… Shake Some Action, Slow Death, Married Woman, Tallahassie Lassie, Little Queenie. And that stuff didn't come out until I got the deal with Sire in 1975."

Even in England it was a game of two halves. Despite the epic, hummable, chart-tempting number Shake Some Action, United Artists in 1972 decided to release Slow Death (actually a Loney/Jordan number), a drugs song, albeit a sterling rocker, as the first UK single – which was promptly banned from the radio. The *Shake Some Action* album didn't see the light of day until 1976, and even then the title song wasn't released as a single, despite 4 July seeing them topping the bill at London's Roundhouse, supported by a couple of Johnny-come-latelies… the Ramones and The Stranglers.

"When we were kids we didn't give a hoot's ass about making the big time. The industry rejects us, we'll move to the next label, the next scene. The Groovies have a chameleon-like ability. We move to Detroit and become part of the Detroit scene in '68. We move to New York and take it by storm with *Teenage Head* and influence that whole scene. Then we move to England and become part of the pub rock scene. By the time of *Shake Some Action* we are attached to the punk rock scene.

"The thing about the Groovies and our album styles is that we were never contemporary, we were playing basic pop and rock'n'roll so we were never categorised like, say, Jefferson Starship.

"The industry turned its back on rock'n'roll at the end of the 60s. You had us out of San Francisco, The Stooges out of the mid-west, MC5 coming out of Detroit and the labels weren't supporting this avant-garde style. That was the problem. All you needed back then to get into the charts was a lot of money, not a great record."

The band followed up the cracking *Shake Some Action* with two more UK-recorded albums, both the joyously familiar mix of original material and inspired covers. *Flamin' Groovies Now*, released in 1978, was also produced by Dave Edmunds (featuring everything from their take on Cliff's Move It to The Byrds' Feel A Whole Lot Better), while 1979's *Jumpin' In The Night* was produced by Jordan along with Roger Bechirian who, despite his success with labelmates The Undertones, couldn't do anything to widen the band's audience.

Lack of promotion didn't help and the band found themselves in decline, although they didn't fully call it a day until the early 90s. Various members were in and out of each other's bands and records but it took a while for the legend to grow.

There was a live album recorded in Australia, *One Night Stand*, in 1983 (mostly covers but uniting *Shake Some Action* and *Teenage Head*) and the final studio album, *Rock Juice*, completed by Jordan and original bassist George Alexander after the band's demise, in 1993.

Jordan, still living in San Francisco, has kept the Groovies' flame burning this century, for some time in a line-up that featured Chris Wilson (who'd joined the band when Loney left) and George Alexander, and which made 2017's more than creditable album *Fantastic Plastic*.

Wilson was in many ways behind that reunion – his 2010 album *Love Over Money* featured Loney, Ferrell and late 70s/early 80s guitarist Mike Wilhelm (himself a former member of San Fran rockers The Charlatans) while 2013's *It's Flamin' Groovy!* featured all three plus Alexander and Jordan. Both records kept their toe in the waters of 60s Britpop with the inclusion of Procol Harum keyboard player Matthew Fisher.

Wilson – who'd moved to London and played with Brit surf-pop combo The Barracudas – has now doubly retired, to life back in the US and without the Flamin' Groovies.

But the band is a relationship that never ends. "Roy, Chris and I didn't see each other for a long time then we'd get back together," says Jordan, almost with a tear in his eye. "Time and space didn't affect us. We started out as friends, it's not like one of those bands that put up an advert: 'Need a singer to play Mick Jagger...' We were all kids together. Most people get the seven-year-itch and they never see each other again but we kept in touch, off and on."

But was there animosity in the initial parting of the ways? "The split from Roy was pretty friendly, he had just decided he wanted to do something else. And we were very close in that time period, 1965 to 1971, pretty tight. In his last year we saw quite a bit of each other, more than in past years – there were a couple of parties."

"WHEN WE WERE KIDS WE DIDN'T GIVE A HOOT'S ASS ABOUT MAKING THE BIG TIME"

With Jordan at the helm, the band's magic is rekindling. Jordan is chuffed to learn that the hit US financial drama *Billions* is to feature the *Fantastic Plastic* number End Of The World. "I'm flattered they want one of my latest songs, not something from 50 years ago," he says, invigorated by the prospect of making a new album. "I'm very excited – I'm dying to see if I've still got it.

"Regardless of whether we break up, lose a record deal, there's no gigs… a couple of years later the seeds start sprouting again. The Flamin' Groovies are like gum on my shoe – I can't get it off!" RC

The Flamin' Groovies'* Gonna Rock Tonite! – The Complete Recordings 1969-71 *is on Grapefruit (cherryred.co.uk).
They play in May at (1) Brighton Pattens (3) York Crescent (4) Newcastle Cluny (5) Manchester Talleyrand (6) Glasgow Room 2 (7) London 100 Club.

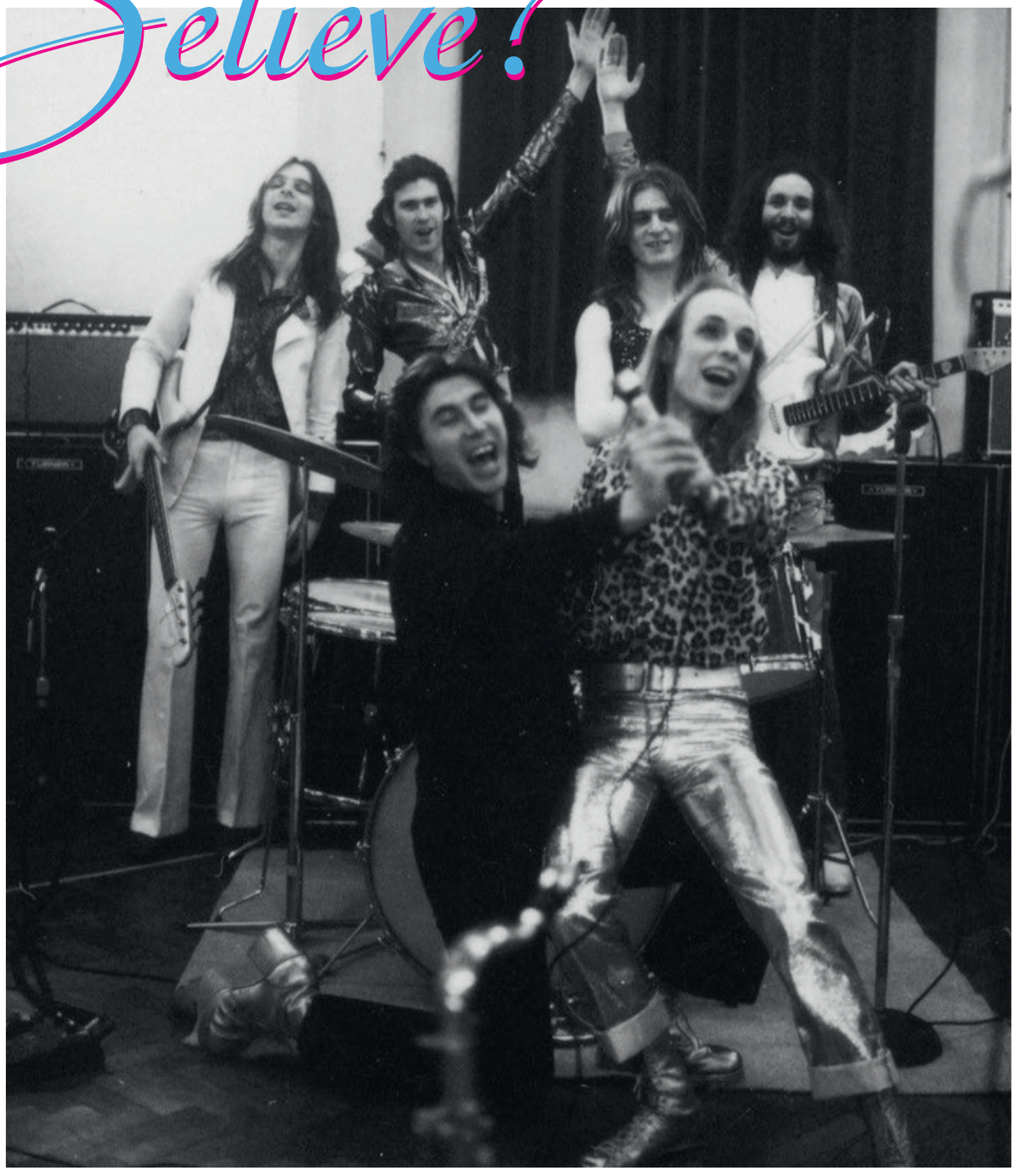
FLAMIN' GROOVIES
SELECTED DISCOGRAPHY

71	Kama Sutra 2013 031	**Teenage Head/Evil Hearted Ada** **£12**
72	Kama Sutra 2013 042	**Gonna Rock Tonite/Keep A-Knockin'/ SHA NA NA: Rock & Roll Is Here To Stay/Duke Of Earl/Great Balls Of Fire** ... **£8**
72	United Artists UP 35392	**Slow Death/Talahassie Lassie** (promo-only p/s) **£60**
72	United Artists UP 35392	**Slow Death/Talahassie Lassie** **£7**
72	United Artists UP 35464	**Married Woman/Get A Shot Of Rhythm And Blues** **£10**
76	Sire 6198 086	**Don't You Lie To Me/She Said Yeah/Shake Some Action** (p/s) **£7**
76	Sire 6078 602	**Shake Some Action/Teenage Confidential** (p/s, two different A-side versions) . **£6**
76	Kama Sutra KSS 707	**Teenage Head/Headin' For The Texas Border** **£5**
78	Sire 6078 619	**Feel A Whole Lot Better/Paint It Black/Shake Some Action** (p/s) **£5**
76	United Artists REM 406	**FLAMIN' GROOVIES** (EP, lead track, **Slow Death**) **£10**
71	Kama Sutra 2683 003	**FLAMIN' GROOVIES** (2LP) **£20**
76	Sire 9103 251	**SHAKE SOME ACTION** (LP) **£30**
78	Sire 9103 333	**THE FLAMIN' GROOVIES NOW** (LP) **£15**
86	Edsel ED 173	**SUPERSNAZZ** (LP, reissue) **£18**

WOULD YOU

On 16 June 1972, **David Bowie** released *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*. This would have been momentous enough an event, were it not for the fact that, on that very same day, **Roxy Music** issued their groundbreaking self-titled debut album.

Believe?



But this wasn't the only coincidence in their careers. As **Rob Hughes** discovers after speaking to various members of Bowie's and Roxy's camps – from Woody Woodmansey to Phil Manzanera – their stories, especially in 1972, were often intertwined...

Photos: (Bowie) ©Mick Rock; (Roxy) Courtesy of Roxy Music

The Rainbow Theatre in Finsbury Park has form. Back when it was known as the Astoria, The Beatles held Christmas shows here, it's where Jimi Hendrix first set alight his Fender Strat in March 1967 and The Beach Boys chose to record a live album under its roof. More recently, The Who toasted its reopening in spectacular style, Frank Zappa took a tumble from its stage and Pink Floyd held a mini residency.

Tonight, however, marks something altogether different. It's Saturday 19 August 1972 and David Bowie is playing the first of two sell-out shows at the venue. Currently riding a wave of popularity with hit single Starman and parent album *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* – a sci-fi song-suite about a rock'n'roll alien and the impending apocalypse – Bowie has chosen the Rainbow as the setting for his most extravagant show to date. There are outrageous costumes, multi-level stages, dancers, elaborate lighting, Lindsay Kemp's mime troupe and giant film projections.

Flame-haired Bowie and his band, The Spiders From Mars, are making a statement, lighting a torch under the 70s. Out with the old, in with the other. It's a triumph of performance art. Looking on, Lou Reed gushes that it's "the greatest thing I've ever seen". The *NME* calls it "perhaps the most consciously theatrical rock show ever… It made Alice Cooper look like a third-form dramatic society."

"It was about taking a rock'n'roll band into a different area," explains Spiders drummer Woody Woodmansey today. "Everything had become very muso in the late 60s and early 70s, all T-shirts and jeans and not much rock star viewpoint. But rock'n'roll is supposed to be entertaining, it's supposed to be a rebellious art form, shaking up the establishment. We used to sit and chat in Bowie's lounge about how it needed a kick up the arse. That's what we were trying to do."

Roxy Music were Bowie's support act at the Rainbow. Offering a more eclectic, though similarly futuristic take on British pop, the sextet had released their debut LP only a month earlier. In Bowie's words, "They were the only other band in Britain at that time doing anything remotely interesting."

"Playing at the Rainbow was an incredible event," recalls Roxy guitarist Phil Manzanera. "And you knew it was different. We played for half an hour or so and ended with Re-Make/Re-Model, which is just a humdinger to finish on. The audience was very appreciative, because for those people who were into Bowie, it was a case of anything he likes must be good."

Just as an androgynous Bowie had caused a sensation on *Top Of The Pops* that July - famously draping a suggestive arm around guitarist Mick Ronson during Starman – so Roxy Music grasped their TV close-up. They appeared on the show four days after the Rainbow gigs, performing debut single Virginia Plain. A thrilling compression of art-rock poise and pop glitz, Roxy alluded to glam rock while appearing to stand outside of it. Again, like the equally flamboyant Bowie, something more strategic and conceptual seemed to bubble beneath the face slap and flashy stage-wear. The message was deliberately ambiguous. It wasn't about confusion, but liberation.

"You go on *Top Of The Pops* all dressed up, looking like you come from the planet Zod or wherever," says Manzanera. "And people go, 'What the fuck is that? Are these guys straight? Are they gay? Are they trans?' So many people have come up to me since, saying that when they saw us on *Top Of The Pops* they thought, 'Oh, we can be musicians, too. If they can get on, we could dress up and do it as well. We could do something.' We'd given them permission, which felt fantastic."

Roxy Music and Bowie shared a common perspective. Their relative sound and approach often varied, yet each proposed a forward route through the rest of the decade. And while it was purely coincidental that *The Rise And Fall Of Ziggy Stardust…* and *Roxy Music* were released on the same day (16 June 1972) it represented a perfect convergence of intent.

"Bowie and Roxy Music were both so different," says Dana Gillespie, who sang on the Ziggy album and attended one of the Rainbow shows, "and it was so refreshing to hear something edgy, leftfield and challenging. It made you think, 'Here's something new.'"

Compared to newcomers Roxy Music, 25-year-old David Bowie was already long in

Bowie – by this point well on the way to becoming Ziggy – and Ronson in full flight at London Poly, 12 May 1972. Weird and Gilly just out of shot...

Photos: (Bowie) ©Mick Rock; (Roxy) Courtesy of Roxy Music

Roxy Music backstage at Lincoln Festival, May 1972 (l-r): Andy Mackay, Rik Kenton, Phil Manzanera, Brian Eno, Bryan Ferry, Paul Thompson – "People go, 'What the fuck is this? Are they gay, are they trans?'"

the tooth by 1972. At least in music business terms. He'd made his recording debut as Davie Jones, fronting The King Bees, with 1964's Liza Jane. There followed a string of flop singles with short-lived bands until 1967, when he cut a solo album for Deram. Alas, it, too, failed to find an audience.

Undeterred, Bowie's interests continued to spread. Fascinated by musical theatre, he studied mime under Lindsay Kemp, formed a multi-media trio called Feathers, appeared in a surreal black-and-white film short (*The Image*) and founded a folk-centric arts lab in the back room of a pub on Beckenham High Street. None of these endeavours were successful, though they all would prove to be valuable preparation for Ziggy.

The moon-landing buzz of '69 helped propel Space Oddity into the upper reaches of the British charts that summer. Bowie's hitmaking days didn't last long, however. For all its hippified folk charm, a second self-titled album – issued later in the year – completely tanked. He would introduce Ronson and Woodmansey on 1971's *The Man Who Sold The World*, a thrilling assimilation of proto-metal and weird prog, before bringing in bassist Trevor Bolder for the softer-edged splendour of follow-up, *Hunky Dory*. Despite the bountiful merits of both albums, and often glowing reviews, sales figures remained disappointing. To most of the record-buying public, Bowie was still viewed (if remembered at all) as a one-hit wonder.

He was determined to press on regardless. At home in Beckenham's Haddon Hall with wife Angie and the band, Bowie considered his next move. "When I first met him, you could immediately see the ability," explains Woodmansey. "David could act, he could write, he could do mime, he could sing – he had no problem singing something to me in the lounge, five feet away – and his voice had so much presence. He had great fashion sense, too. But for some reason, he didn't feel confident. He hadn't put everything together yet."

It might not be too much of a stretch to suggest that Bowie was a somewhat reluctant frontman. Certainly, he appeared to delight in mentoring others. Old schoolmate George Underwood had taken lead vocals on Song For Bob Dylan during Bowie's BBC session for John Peel in June 1971. On the same programme, Dana Gillespie had sung another track destined for a makeover on *Hunky Dory*: Andy Warhol. Also involved that night was Geoff MacCormack, a trusted friend from Bowie's earliest days in Bromley. "He was kind of taking people along with him," says MacCormack, "and writing songs for me, George, Dana and Freddie Burretti. He was really a songwriter at that point, that's what he liked doing. And they were coming thick and fast."

"David could write, could sing, but didn't feel confident. He hadn't put everything together yet"

Freddie Burretti was a London fashion designer who'd first met Bowie and Angie at El Sombrero, a gay discotheque in Kensington. On returning from a promotional trip to the US in February 1971, Bowie devised a nebulous band, Arnold Corns, as a way of trialling new compositions without the knowledge of his Mercury label bosses. Renamed Rudi Valentino, Burretti took on the role of frontman, with Bowie offering the freshly minted Moonage Daydream and Hang On To Yourself. "I think David just wanted a way to get his friends to sing his songs," says Gillespie. "Unfortunately, Freddie couldn't sing at all, which didn't help. But he was very pretty, which did help. And he made marvellous clothes."

Burretti didn't actually appear on the resulting 45, released that spring. Bowie's initial plan – to turn Freddie into the next Mick Jagger – was more or less redundant from the off. Unsurprisingly, the single stiffed. "When Freddie walked into a room, you thought, 'God, it's one of Michelangelo's statues come to life,'" Woodmansey recalls. "He looked like the obvious frontman until he actually got in front of a microphone and couldn't sing a fucking note. David's ideas were coming out really fast and he was just trying them out, putting them all on Freddie. But it soon became obvious that it wasn't going to work."

The Burretti experience wasn't entirely

fruitless. Consciously or not, it served as a dry run for Ziggy Stardust. "We carried on with the project, only with David backing it up with his voice," adds Woodmansey. "He was only at the start of, 'This is what I want to write,' but he hadn't seen whether he could pull it off himself. Because he had talent and potential in so many areas, it must've been hard to focus in on one thing."

George Underwood, whose psychedelic painting had adorned the rear sleeve of 1969's David Bowie, was a regular visitor to Haddon Hall. As such, he was well positioned to document Bowie's artistic growth in the early 70s. "His songwriting was definitely taking off," he says. "David was getting his skills honed, listening to other songwriters like Neil Young, Lou Reed and Biff Rose, among others. He was bringing all his influences together and creating his own individual style." In a short while (8 January 1972, to be precise), Underwood and assorted guests would witness Bowie at his birthday bash at Haddon Hall, wearing a green quilted suit – co-designed with Burretti – and sporting a cropped, proto-Ziggy hairdo.

Woodmansey, meanwhile, was already witnessing the evolution of Bowie's new incarnation. "I distinctly remember him walking down this ornate staircase in Haddon Hall one night, wearing the dress that he'd worn on the cover of *The Man Who Sold The World*," he says. "And then he just started to get into this creation of himself as a rock star. It was like, 'OK, this is happening, this is going somewhere.'"

While Bowie was launching his career with The King Bees in 1964, 18-year-old singer Bryan Ferry was joining his first covers band up in Newcastle. The Banshees lasted less than a year, superseded by City Blues and, shortly afterwards, The Gas Board. All three outfits showcased Ferry's love of American R&B and soul, yet music only partly accounted for his early creative life.

In September '64, Ferry enrolled at Newcastle University to study Fine Art. One of his key influences was tutor Richard Hamilton, the celebrated progenitor of Pop Art. Under Hamilton's stewardship, Ferry and his fellow students (including Nick de Ville, who would go on to jointly conjure Roxy Music's visual aesthetic) began to appreciate how consumer culture, iconography, old-school glamour and irony could co-exist as one interchangeable whole. In short, everything was up for grabs in the name of art.

On graduation in 1968, Ferry moved to London, renting a flat on Kensington High Street with ex-Gas Board bassist Graham Simpson. The initial plan had been to pursue a career as a painter, but Otis Redding's show at the Roundhouse the previous year had convinced Ferry to choose music as his primary focus. As Ferry told biographer Michael Bracewell, watching Redding up close was "a turning point, a Road to Damascus situation". Simpson – already skilled in violin, cello and guitar – set about teaching him how to play piano. Ferry supported himself by driving a van, restoring antiques and teaching ceramics at a girls' secondary school in Hammersmith.

Theirs was a postmodern celebration of artifice. Ferry called it "combined amateurism"

Unlikely as it may seem, the spring of 1970 found Ferry auditioning for Greg Lake's vacant role in King Crimson. Robert Fripp and lyricist Peter Sinfield remain the only two people to have heard Ferry sing 21st Century Schizoid Man and The Court Of The Crimson King. They decided he wasn't the right fit, but saw enough to direct Ferry towards King Crimson's management company, E.G.

In contrast to Ferry, the classically trained Andy Mackay was already a consummate musician by 1970. He'd studied English Literature and Music at Reading University, where he'd hung out with the hippest members of the art department and become part of a performance collective, the Sunshine Group. Mackay's involvement with 'happenings' and his love of avant-garde music – particularly the possibilities of electronica – had brought him into contact with Brian Eno, then at the nearby Winchester School Of Art. Eno had passed through a number of college bands, most of them highly experimental. He was no musician, but, armed with an insatiable curiosity and the idea that art, science and music could all feed off one another, started to dabble with synthesisers.

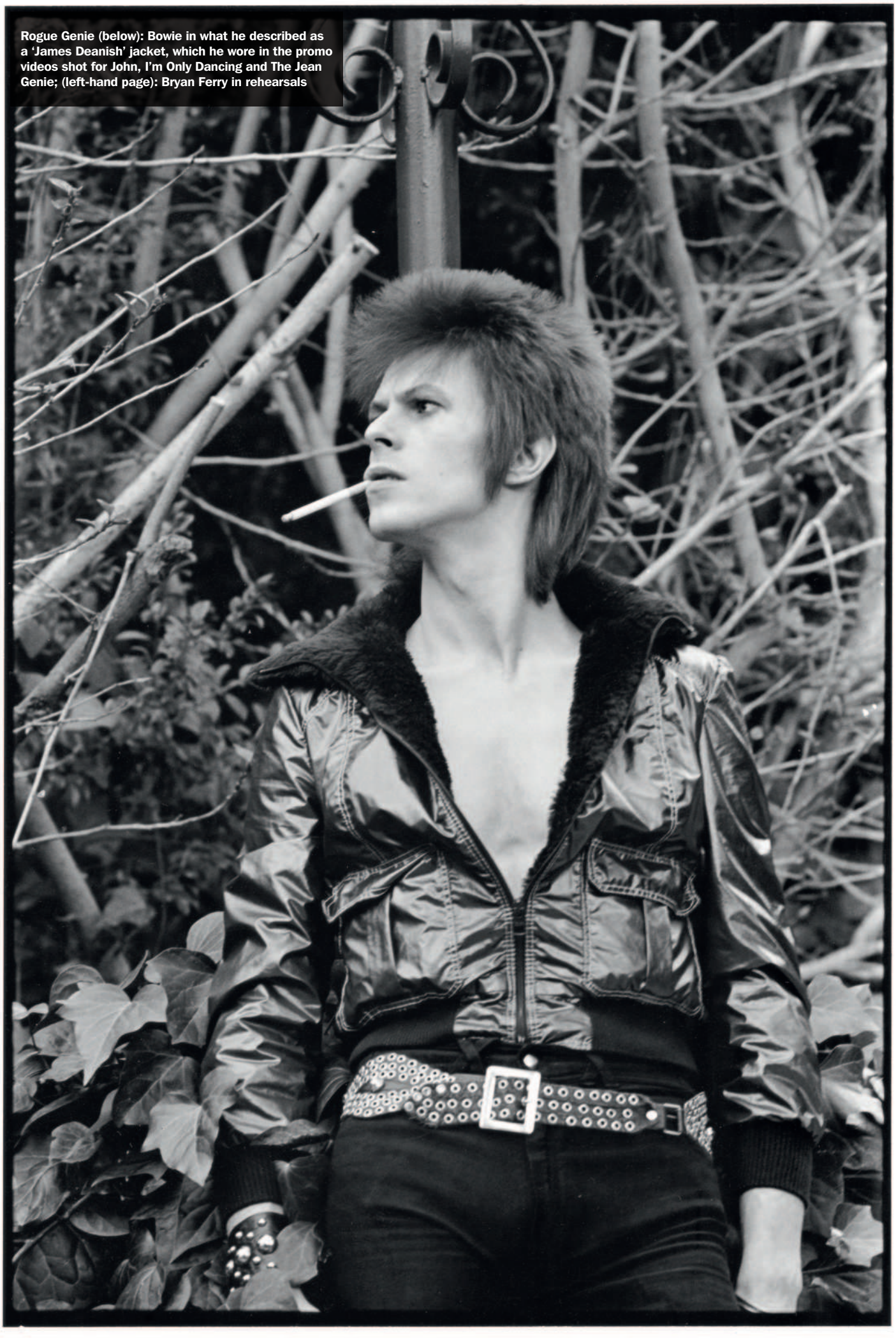
All this chimed with Ferry's vision of an avant-rock band that could incorporate pop and electronics. Alerted to Mackay by a former university buddy, he formed a rudimentary version of what became Roxy Music in January 1971, alongside Simpson. A chance meeting with Eno on a Bakerloo tube line led Mackay to bring him into the fold. It transpired that Eno was the only person he knew with a tape recorder. It also meant that Mackay was able to concentrate on saxophone and oboe, allowing Eno free rein to get anarchic on synth.

As Roxy Music gained shape over the spring of '71, so did their ideology. It was a place where art, pop and fashion were inseparable. There was no distinction between high and low art, as Bowie himself was keen to point out a year later. At the time, music was dominated by muso prog and earnest blues-rock, with its claims to rootsy authenticity. Roxy Music rejected all of that. Theirs was a postmodern celebration of artifice and decadence, rearranging pop culture to suit their own needs. Ferry called it "combined amateurism".

Crucially, too, they were Velvet Underground disciples. Just as Bowie would funnel the VU into his work in various forms (be it lifting The Laughing Gnome's rhythm from I'm Waiting For The Man to a namecheck on *Hunky Dory*'s sleeve), so Roxy could draw through-lines to their own early music. The VU's connection to Andy Warhol and Pop Art was another factor. "That was the sort of baggage that Bryan and I brought to the band," Eno explained to this writer in 2016.

Also critical was the notion that rock'n'roll had been around for 15 years or so, which meant that its cumulative mass – from doo-wop to Elvis, Beatles to Beefheart – was large enough to recycle and reconfigure at will. Another Pop Art idea. "We felt that it was completely legitimate that that could be the material with which we worked," said Eno, who'd studied under Roy Ascott, one of Richard Hamilton's most talented protégés, while at Ipswich School Of Art. "We liked the idea that culture was self-regarding. It drew in other subjects all the time but kept redigesting itself as well. Clever people thought that was what was bad about pop music: the same old ideas. And we said no, that's what's good about pop music, those are the strengths of it."

Roxy Music's wild dilettantism needed an anchor. Enter drummer Paul Thompson, who'd been gigging around the north-east club circuit since the mid-60s. Thompson answered a *Melody Maker* ad for 'Wonder Drummer for Avant-Rock team' in late '71. "When I rang the number, it was Bryan Ferry who answered the phone," he recalls to *RC*. "He was happy to hear my accent and we got on pretty well. I'd been used to playing in bands up here with two guitars and maybe the odd keyboard, but when he described the line-up – especially



Rogue Genie (below): Bowie in what he described as a 'James Deanish' jacket, which he wore in the promo videos shot for John, I'm Only Dancing and The Jean Genie; (left-hand page): Bryan Ferry in rehearsals

Photos: (Bowie) ©Mick Rock; (Roxy) Courtesy of Roxy Music

saxophone, synthesiser and an oboe – I was really interested. It was kind of semi-progressive and I've always been into the experimental side of things. When I went to audition, Bryan said: 'We're heavily influenced by The Velvet Underground.' I hadn't even heard of them.'"

Various members came and went during that first Roxy phase, among them David O'List, previously with The Nice. Phil Manzanera's arrival on guitar, in February 1972, cemented the classic early line-up. "I'd heard some tracks on John Peel's show in January '72 and I knew they were going to be successful," says Manzanera, whose grounding included prog, rock'n'roll and Latin American music. "I came into the process late and was thrilled to be in there with them. I wanted to be part of the gang because I could tell these guys were special."

While Roxy Music were preparing their first demo tape, David Bowie was busy gaining some creative momentum. He'd finished recording *Hunky Dory* in the summer of 1971 but didn't hang about to admire the results. Within weeks, Bowie was back at Trident studio in Soho.

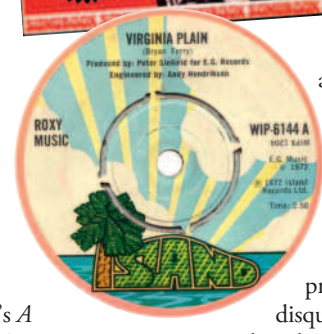
"David was on a roll," explains Woodmansey. "Everything he was writing in the house was like, 'Holy shit, that's good!' And they all seemed completely different from one another. I'm not saying he wrote bad songs before, but there was a new level of quality and communication about what he was doing. He'd really found his feet."

If *Hunky Dory* was a classic singer-songwriter album, Bowie's new songs were more overtly rock'n'roll, built for live performance. *Hunky Dory*'s outlier was closing track Queen Bitch. A punky extrapolation of VU and Eddie Cochran, saturated with imagery, it signposted the sort of the songs we'd later hear on *The Rise And Fall Of Ziggy…*

"David had returned from his promotional tour of the States and brought back Velvet Underground albums and an Iggy Pop video," Woodmansey notes. "So, we got a real good look at what was happening on the American underground. Everything about Lou Reed's attitude and sound was totally decadent, but it also had that new rock'n'roll spirit to it. And he seemed to write about anything he wanted. He didn't really give a shit whether people got it or not. It was a bit too New York for us, but we definitely took things from it. We liked that decadence as communication. That's what David had in mind when he wrote Queen Bitch."

As early as August 1971 – still four months before the release of *Hunky Dory* – Bowie was talking up the idea of Ziggy Stardust to the music press. His initial idea was a stage musical, possibly in the West End, for which Bowie would compose the score and play the main character. In the meantime, he was still busy with new songs.

Sessions for *The Rise And Fall…* began in earnest in November '71, as Bowie and the band cut Star, Five Years, Lady Stardust, Soul Love and Ziggy Stardust, plus fresh versions of Moonage Daydream and Hang On To Yourself. It was still a bunch of songs at this stage – some with a loosely connected theme, some without – rather than anything conceptual. Indeed, as recording inched towards Christmas, the album's provisional title was Round And Round, named after the cover of Chuck Berry's Around And Around that Bowie planned to include in the final tracklisting.



The requisite parts of the Ziggy persona only started falling into place early the following year. In January '72, Bowie took the band to see Stanley Kubrick's *A Clockwork Orange* at the ABC cinema in Catford. "I went to watch it with him, too," says Gillespie. "That was another thing that affected him greatly. He carried that jumpsuit look over into his new outfits." Bowie immediately commandeered elements of the 'droog' look for the album photo shoot, particularly the bright leather lace-up boots. The Spiders' stage clothes would also borrow from *A Clockwork Orange*, while Beethoven's Ode To Joy (used in the film) would become Bowie's entrance music. "I think the whole Ziggy thing was kind of formulated on the go," opines MacCormack. "It wasn't like a concept idea. Things were happening so fast around that period and David was always good at utilising whatever was on the table. So, the idea germinated."

On the eve of an extensive UK tour, the new-look Bowie was giving it the hard sell. His interview with *Melody Maker*'s Michael Watts made the front page, largely due to his sudden pronouncement that he was gay, despite the fact he was married with a child. In later years, Bowie would admit that it was a position he adopted for effect, an appealing construct for the Ziggy narrative. He and the Spiders then appeared on BBC TV's *The Old Grey Whistle Test*, cutting loose on Queen Bitch and previewing a new track, the disquietingly portentous Five Years, with its looming vision of global destruction.

The public unveiling of Ziggy in early February couldn't have been less auspicious: The Toby Jug pub in Tolworth, just off the A3. There were 60 people in attendance. Bowie and the Spiders nevertheless began as they meant to carry on, projecting big. "It was unreal, because our stage movements and sound were like we were playing a big stadium," Woodmansey recalls. "It must've looked so strange, but we never thought about that. We were like, 'Fuck it, this is what we're about.'"

Bowie had his hair dyed bright red and spiked with Guard setting lotion at the end of

For Their Pleasure
Getting pally with Dali

Roxy Music tended to attract unexpected followers. While touring Europe in April 1973, they were invited for tea in Paris by surrealist art legend, Salvador Dalí (as pictured below). The common denominator was model and muse Amanda Lear (cover star of the recently released *For Your Pleasure*, complete with black vinyl dress and black panther), who was romantically linked to Bryan Ferry for a short time.

"Bryan was in that crowd with Amanda Lear," explains Phil Manzanera. "And she was one of Dali's ladies. He had this permanent hotel suite [at the Hotel Meurice], so we all gathered in the middle of this huge room, having a cup of tea together. What a strange character he was, just extraordinary. It felt like an out-of-body experience. There I was with Salvador Dali just a few feet away from me, wearing pinstripe trousers and a black coat and cane. And with that moustache."

Ferry would later recall sitting on a crocodile in the hotel room, before he and the band were whisked off to a restaurant in a Cadillac, accompanied by half a dozen blonde models, with a waiter assigned to each member of the party. Dalí, meanwhile, spoke no English at all. "Surreal is the right word for it," Manzanera says. "At that stage it was like, 'What's going to happen next?' You just couldn't predict it. Everything was happening so fast for us."

Remade, remodelled: Roxy Music's studio portraits for their self-titled debut album (clockwise from bottom left): Graham Simpson, Bryan Ferry, Phil Manzanera, Andy Mackay, Brian Eno, Paul Thompson. Simpson would leave the band, suffering from depression, soon after this shoot

Photos: Courtesy of Roxy Music

March, completing the Ziggy look. The effect, intensified by crimson stage lights, was startling. And while there was next to nothing in terms of a tour budget, the crowds gradually started to swell, mostly due to word of mouth. "I remember doing a gig at Ebbisham Hall in Epsom [27 May 1972]," says Nicky Graham, Bowie's live pianist who also doubled as tour booker. "The sound man and I went around the area with A4 photocopies of Ziggy and stuck them on trees, with a flyer [designed by George Underwood] advertising the show. It was very low-level marketing. We did a soundcheck in the afternoon, went out for a meal and there was a queue around the block when we came back.

"To see David's development and his popularity evolving in front of us was fantastic," Graham continues. "And as we went on, the audiences started to emulate Ziggy. They were identifying with the character and dressing up. In turn, David's outfits became more and more outrageous. He was very bright. He had it all planned."

Just as the crowds grew incrementally, so did Bowie's immersion into the Ziggy Stardust character. "Looking back, I think he was constantly searching for this thing where you're not looking at David Jones," reflects Woodmansey. "So, his acting ability came into the live performance. All the ideas that he'd learned over the previous 10 years – mime, fashion, theatre lighting, stage sets, the whole works – started to come forward. To the point where he was Ziggy. And we needed to follow suit. We had to go onstage as if we were from another planet, who also happened to be the best shit-hot rock'n'roll band that you've ever seen."

For Nicky Graham, the band dynamic was spectacular: "Trevor and Woody made such a great rhythm section and Ronno was brilliant, a phenomenal guitar player. He looked every inch the rock god, with his flaxen blonde hair and skinny trousers. David and Ronno looked amazing together, especially when they were camping it up."

The pair's onstage relationship took a new turn at Oxford Town Hall in mid-June. Bowie sidled over to Ronson, slipped between his legs and began simulating fellatio on his guitar. Photographer Mick Rock, who would be responsible for so much Bowie iconography, was at hand to capture the moment. Afterwards, Bowie and manager Tony Defries wasted no time in blowing up the photo and taking out a full-page ad in *Melody Maker*, with Bowie's scrawl down one side: 'Thanx to all our people for making Ziggy.'

Bowie had truly arrived.

A week after the Oxford show, the *Ziggy* tour pitched up at the Greyhound in Croydon. Such was the demand that nearly 1,000 ticketless fans were unable to get in. Bowie had chosen Roxy Music as his opening act. "He must've seen what we were about and liked us," says Thompson. "And supporting Bowie was interesting. It made me feel like we were getting somewhere, going up the ladder." The Croydon show also marked Bowie's first meeting with future collaborator Brian Eno, who he found "bright and mercurial". They hit it off immediately.

Roxy's figurative journey to the Greyhound had been less public than Bowie's, but no less eventful. Manzanera's entrance in February '72 coincided with the band signing to E.G. Management. The previous two months had seen Roxy play their first-ever gigs, record a session for John Peel's *Sounds Of The Seventies* and retain an ardent champion in the music press: *Melody Maker*'s Richard Williams. Now it was time to record an album.

> ***"The audiences started to emulate Ziggy. They were identifying with the character and dressing up"***

Manzanera has dug out his old diary for *Record Collector*. Affixed to the cover is artist Malcolm Bird's original promo flyer, handed out to band members, depicting a cartoon cityscape and a bi-plane puttering out 'Roxy Music' in its smoke trail. "My first gig with Roxy is on 18 February at the Hand & Flower pub, which was opposite Olympia," says Manzanera, flipping open the page. "The next day it's Leicester University and then Bristol University on 3 March. And then in the studio on 14 March, with only three days' rehearsal before that."

This accelerated baptism into Roxy may have come as a shock for their new guitarist, though the band had already been fine-tuning the album's songs for some time. Keen to keep tabs on their young charges, E.G. assigned King Crimson's Peter Sinfield as producer. Roxy were duly ushered into Command Studios (then also in use as a cinema) in Piccadilly.

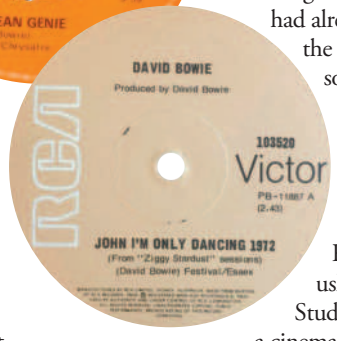
"The band were a bit eccentric, a bit mad," recalls Sinfield. "They all seemed like classic art school people, really. They reminded me of friends of mine who'd been to Chelsea. But they'd been rehearsing those songs for a while, so they were quite bedded in. We did it all in 10 days and just about had enough material."

Roxy Music's first album was the product of a myriad influences. Invention and ideas took precedence over technical finesse. If every band exists in the space between their own limitations and the scale of their ambitions, then early Roxy are perhaps the purest example.

"It was absolutely that," agrees Manzanera. "In some ways, it was better that everything wasn't technically brilliant, because those bits were then juxtaposed against the others and they'd clash, creating something beautifully anarchic. We wanted that enthusiasm. And there is a lot of it on that album. That's why we used to call ourselves inspired amateurs."

The songs were all Ferry's, but everyone weighed in with contributions. Mackay's ghostly oboe, underpinned by an Eno drone (an approximation of a lunar landing, as requested by Ferry), sets up the remarkable Ladytron. The stunning Re-Make/Re-Model finds the band at full dazzle, distorted by synths and lungfuls of sax. Bitters End sounds

Video games (this page): Stills from the promo film for The Jean Genie, shot in San Francisco in 1972; (opposite page) Bowie and Ronson indulge in a spot of fretboard fellatio, Oxford Town Hall, 17 June 1972



like white noise doo-wop – part-50s pastiche, part-lab experiment. A tribute to Humphrey Bogart, 2HB, invokes Ferry's fascination with celluloid glamour and image projection. The Bob (Medley) feels like arty prog. And somewhat improbably, If There Is Something marries country guitar to roomy mellotron reveries and atonal sax, with Ferry warbling lyrical about roses around the door and growing potatoes. Bowie would go on to cover it during his Tin Machine days of the early 90s.

"I knew we were dealing in a different currency, which was creating a musical context for this guy with an extraordinary voice, who looked amazing," Manzanera explains. "And that was different to what Bowie was doing. We adored Bowie, but it wasn't about musical textures behind him. He didn't have the colours that we had. Andy was coming from a classical direction, so he didn't play sax as a jazzer. And there was Eno with his electronics stuff. There were very few other people - maybe just the Floyd – who had a VCS3 at that time. And, of course, we had the great Paul Thompson, who made sure we all didn't disappear up our own arses."

The environment played its part, too. "Command was really an old BBC studio from the 50s," Sinfield recalls. "It had the original flooring from *Mrs Dale's Diary*, which they used to record there. We'd use the original echo chamber, especially when it came to oboes and saxes. And that gave a wonderful sound. They were inventive people, quite extraordinary. And they had wonderful textures. Roxy's advantage, unlike Crimson, was that there was no snobbery there. Eno was all flash and feathers and very clever with electronics. He was putting the guitars through his VCS3, using switches. Sometimes Bryan's piano-playing had to be brought up to scratch, but he was a brilliant songwriter. And still very overlooked, I think."

Sinfield's only issue, to begin with at least, was Ferry's suitability as a frontman. Prior to the album sessions, he'd caught Roxy live. "First time I ever saw him I thought, 'Oh my God,' because he was just so awkward onstage," he remembers. "And management got sort of worried, because, unlike a rock star, he was doing all these strange, quirky movements. Very odd. He seemed very mannered, but it also fitted the songs. So, it worked out very well in the end."

With Island Records agreeing to release the album, presentation was key. Ferry and Nick de Ville conceived the cover art, which featured model Kari-Ann Muller as a 50s-style pin-up in a pastel bodysuit and heavy make-up, staring upwards into the camera. It was a striking symbol of the Roxy aesthetic: retro glamour, cool detachment and a knowing sense of irony both arch and playful. Inside the gatefold were carefully staged portraits of each band member, from Eno in leopard print to Mackay in leather, an excessively bequiffed Ferry to Manzanera's wraparound fly glasses. The credits gave equal billing to the band and its coterie of stylists. Music and visuals granted equal importance. As Ferry would later quip: "Other bands wanted to wreck hotel rooms; Roxy Music wanted to redecorate them."

Packaging was one thing but extending the visual idea to live performance was another. Back out on the road in the early summer of '72, Roxy raised the fashion stakes. "We had a

WATCH THAT MAN

Ziggy meets The Boss

On 5 February 1973, during a break from rehearsals for the US leg of the Ziggy tour, Bowie called in at Max's Kansas City in New York. Accompanied by photojournalist Geoff MacCormack, he wanted to catch a performance by singer-songwriter Biff Rose, whose Fill Your Heart Bowie had covered on *Hunky Dory*.

"It was a small room upstairs and David and I sat at a little table," MacCormack remembers. "Biff wasn't really my thing and I think David was underwhelmed, too. Then when he'd finished, this other bloke turned up and sat at the same piano, making this dreary noise. His vocals were just as depressing. He went on for a while and we were like, 'Oh God, please.' We were sitting right at the front, and there were only about five other people there, so we didn't want to get up in front of him and just leave. It's just impolite, isn't it? But he suddenly stood up, strapped on a Fender Telecaster and a band joined him. Then he started playing Does This Bus Stop At 82nd Street? David and I were awestruck, because it was one of the most amazing sets I've ever witnessed. It turned out to be Bruce Springsteen and his E Street Band. *Greetings From Asbury Park, N.J.* was on our turntable the next morning."

Bowie became the first artist to cover Springsteen when he recorded Growin' Up, with Ron Wood on lead guitar, during the *Diamond Dogs* sessions later that year. The summer of '74 saw him cut another *Greetings From Asbury Park, N.J.* track: It's Hard To Be A Saint In The City. Soon afterwards, he and Springsteen met for the first time at Sigma Sound in Philadelphia, midway through sessions for Young Americans.

"I was out of my wig," Bowie told Musician in 1987. "I just couldn't relate to him at all. It was a bad time for us to have met. I could see what he was thinking: 'Who is this weird guy?' And I was thinking, 'What do I say to normal people?' There was a real impasse. But I still think he was one of the better American songwriters around in those days."

Photos: ©Mick Rock

lot of fun wearing ridiculous outfits," recalls Manzanera. "Everything else seemed a bit too serious and our look was about showbiz. But underneath all that was a very sound basis in pop music, electronic music, avant-garde music. So, there was a lot of depth there. Superficially, we could dress up and be crazy because we knew that some of the stuff was pretty cool underneath. We wanted to have a bit of a laugh when people were throwing water bombs at us. I remember supporting Rory Gallagher at Liverpool Stadium and a whole load of them coming our way. But we would just stay determined."

If certain audiences found Roxy Music hard to accommodate, Bowie was a little easier to digest, at least musically. He and the Spiders were essentially serving up hyper-stylised rock'n'roll. *The Rise And Fall Of Ziggy Stardust…* was studded with the kind of populist anthems – Suffragette City, Moonage Daydream, Starman, Hang On To Yourself – that countered some of the more abstract lyrical conceits of its other songs. Ziggy may have been sent to Earth as a saviour, only to die a leper messiah, but he had a ball while he was at it.

Bowie's masterstroke was the creation of a fictional persona that connected with his audience in a way that was unfeasible as plain old David Jones. Mindful of his own privacy, it also put him at one remove from the very people who worshipped him, leaving Ziggy to navigate fluid notions of gender, identity, and fame. The hard part was keeping the two separate. As Bowie later revealed to *Melody Maker*: "I thought I might as well take Ziggy to interviews as well. Why leave him onstage? Looking back, it was completely absurd. It became very dangerous. I really did have doubts about my sanity."

By the summer of '72, though, Ziggy was working. The album was still fresh when Bowie performed Starman for the first time on TV, on Granada's regional *Lift Off With Ayshea*. But the big bang happened on 6 July, when Bowie and the Spiders appeared on *Top Of The Pops*. A riot of colour, attitude and camp – with Bowie decked out in a gaudy Burretti two-piece, wiggling an index finger down the camera lens – it has since become embedded in the Ziggy mythos.

"Starman was really the take-off point," says Woodmansey. "It was kind of a milestone for everybody. Starting out as a musician, *Top Of The Pops* was the place to head for. It was an indicator that you were doing something right. Status Quo were appearing on the same night, and I remember lining up next to them in the corridor. They were all there in denim, and we were on the other side, three feet away, in our gear. It just looked fucking surreal. It was like, 'That's what rock'n'roll was, this is what rock'n'roll is from now on.' Francis Rossi said, 'Fuckin' hell, guys, you make us feel really old!'"

The single rose into the UK Top 10, while *The Rise And Fall…* would eventually peak at No 5 in the album charts. Bowie was national news. His profile was certainly high enough to justify two nights at the Rainbow, which sold out within hours. He was in demand by other artists, too, taking time off from rehearsals (with Ronson) to co-produce Lou Reed's *Transformer* over at Trident. A month or so earlier, Bowie had also presided over sessions for Mott The Hoople's All The Young Dudes, having already gifted them its title track. After a handful of warm-up shows, Bowie's next stop would be America.

Catsuit from Japan: Bowie in his one-piece, backstage and onstage at Carnegie Hall, New York, 28 September 1972

Starman was Bowie's gateway single. Over in Roxy Music's camp, however, nobody heard one. Students at The Royal College Of Art had shot a promo video for Re-Make/Re-Model, and Roxy had marked their TV debut on *The Old Grey Whistle Test* with a distended version of Ladytron, but Island weren't convinced of either song's hit potential.

Ferry mentioned that he had an unfinished tune called Virginia Plain, named after a Pop Art painting – an outsized cigarette packet adorned with a pin-up girl – that he'd done at university in 1964. The song was strikingly visual, too, a free associative gush that represented Ferry's own American Dream, complete with Warhol acolyte Baby Jane Holzer. But it also doubled as an aspirational hymn for the band themselves, with its allusions to opening doors, signing deals (Robert Lee, Roxy's solicitor, gets a mention) and making the big time.

"Virginia Plain really sums up the whole essence of Roxy in just two minutes and 58 seconds"

Roxy were duly herded back into Command Studios in the second week of July, with Peter Sinfield returning as producer. "Bryan had these three chords and had written a brilliant lyric," recalls Manzanera. "Virginia Plain really sums up the whole essence of Roxy in just two minutes and 58 seconds. In terms of a calling card, it couldn't have been better. You've got a very short song with some wacky playing. And Eno on synth bass. You've got namechecks, you've got art references, you've got film references, which are all so Roxy."

It certainly defied pop protocol. The breathless Virginia Plain has no chorus and only a passing nod to structural convention. "From the first line to the last, I thought it was extraordinary," Sinfield remembers. "There was such a unique feel to it. And it was very English, it wasn't American. King Crimson was a very English band, too, so I understood that."

Virginia Plain was released less than a week after *Roxy Music* had made the Top 30 album listings. Their subsequent *Top Of The Pops* debut on 24 August – taking their place alongside Slade, Duncan Browne, Lynsey De Paul, Mott The Hoople and Alice Cooper – was momentous. It wasn't just the fact that arty electronic pop was suddenly breaching the mainstream. Roxy Music were the model of unflappable, otherworldly cool.

A mascara'd Ferry, all sharp collars, black glitter, and shoulder pads, preens over the piano. In silver gloves, Eno looms over his EMS synth like some exotic vulture. The imposing Mackay and Manzanera dominate the centre – the latter sporting a lurid pink jogsuit, the former a luminescent green vampire jacket, saxophone slung across his chest. And while bassist Rik Kenton looks comparatively low-key, Paul Thompson thumps away behind the kit in a leopardskin

'The model of unflappable, otherworldly cool': Roxy in London, September 1972; (inset) That Roxy debut LP sleeve shoot

caveman number. Six weeks earlier, Bowie's epicene star traveller had gatecrashed the show. Now came a coterie of cosmic fashionistas, simultaneously trashy and sophisticated.

Roxy's debut LP was already slipping back down the charts prior to *Top Of The Pops*. Their appearance turned it back around, finally peaking at No 10 in late September. Virginia Plain, meanwhile, was nearly unstoppable, Ahead of a fresh round of live dates, the single went to No 4.

"Even when we were recording it, we got the vibe that it was going to be successful," Thompson admits. "The whole thing sounds so alive. I remember we'd been playing at Lancaster University one night and Radio One had just started to play it. We were driving back to London, and it came on the radio. The other cars on the road were almost in convoy and they must've all had the radio on because we could see them reacting to it. Meanwhile, Bryan's sitting in the front, dancing about."

As with Bowie, their next stop was America. US label Warner Brothers organised a reception for Roxy's arrival in New York that December, armed with excitable press quotes. The next big thing? Very possibly.

Bowie and Roxy Music tended to draw similar kinds of people over in the States. The latter found themselves supporting acts like Ten Years After, Jo Jo Gunne, The J Geils Band and Johnny Winter – none of whom had a fanbase that was ever likely to be Roxy-conducive. Instead, as Manzanera remembers it: "We attracted the weirdest people in every city, typically the people out on the edge: gays, lesbians, freaks. Every kind of person who felt alienated. So, we'd play for half an hour, then bugger off and party with all the freaks from every town." They were back in Britain a month later.

Bowie had given it a more concerted effort, starting off at Cleveland Music Hall in September and winding up with a couple of shows at Philadelphia's Tower Theatre in early December. He returned home for a month, only to resume touring the States in February '73. Along the way, Bowie and the band had shot a video in San Francisco for a riffy new song, The Jean Genie, and recorded its parent album, *Aladdin Sane*, during sessions in New York and London.

Roxy had wasted no time getting back into the studio, either. Co-produced with Chris Thomas and John Anthony, *For Your Pleasure* felt like a more assured, diligent work than their debut. It was still boldly experimental in places, and deliciously pop-savvy in others, but presented these twin poles of the Roxy aesthetic in much sharper relief. Similarly, *Aladdin Sane* out-rock'n'rolled the Ziggy album, Bowie and the Spiders having directed their experience of America into something harder and more abrasive. The addition of avant-garde jazzer Mike Garson was crucial, too, the pianist bringing an edgy sense of discovery and disquiet to certain tracks.

For Your Pleasure and *Aladdin Sane* were released within three weeks of one another in the spring of 1973. And as the year pushed on, both artists followed similar trajectories. Roxy toasted their ballooning popularity with a major tour of the UK (emulating Bowie by headlining a couple of nights at the Rainbow), before heading off to Europe.

Meanwhile, a post-America Bowie and Spiders were greeted like conquering heroes as they fulfilled the final leg of the exhaustive Ziggy tour. His stock was now high enough to warrant a turnout of 18,000 at London's Earls Court, the venue's first ever rock concert. "We used to play four encores in many places, because the crowd noise was just horrendous," Woodmansey recalls. "They just would not leave. A lot of times the promoters would say, 'We've gone over time, but you've got to go back on and do another one. Otherwise, I've got a riot on my hands!'"

Bowie killed off Ziggy at the Hammersmith Odeon on 3 July, shocking his adoring audience by declaring: "Not only is it the last show of the tour, but it's the last show that we'll ever do." The wails of disbelief are audible on DA Pennebaker's accompanying film. The previous night, 200 miles north, at a festival in York, Roxy Music played their final show with Brian Eno. His relationship with Ferry had deteriorated badly over the previous few months. The band simply wasn't big enough for the two of them. Eno knew his time was up when he drifted off while onstage, contemplating his laundry.

Both events were pivotal moments in Bowie and Roxy's careers. Bowie had finally established himself as a superstar, connected to a mutable sense of identity that would serve him deep into the future. Without Eno, Roxy would never again be as unpredictably fabulous, but would instead transition into the smooth sophisticates of British pop, with Ferry as their rakish totem.

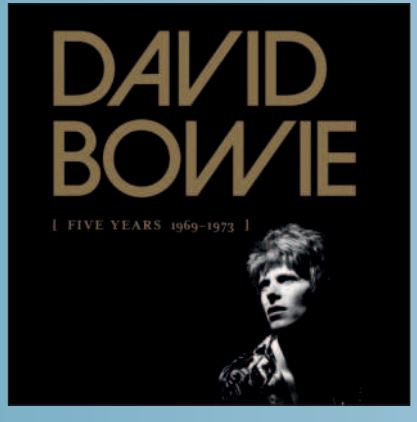
But 1972 was where it all began. Without the platform provided by *Roxy Music* and *The Rise And Fall Of Ziggy Stardust…*, neither artist could possibly have achieved lift-off to the same extent. And half a century on, both albums have lost none of their transgressive spirit, their remarkable vitality undimmed by the years.

"When I think back to that first Roxy album, I can really visualise the studio," says Manzanera. "It's like I'm watching a film in my mind. It's all dark and I can see these characters walking around, recording. And that album still feels special. And different and unique and naive and enthusiastic."

Woodmansey feels the same way about Bowie and the Spiders. "I think it's a testament to the quality of the *Ziggy* album that it still sounds so fantastic, especially without being greased and pushed," he concludes. "It's just kind of floated through time. And great albums do that. They never go away." RC

Half-speed Roxy Music ***and*** For Your Pleasure ***LPs are on UMC.*** **MOONAGE DAYDREAM: The Life & Times Of Ziggy Stardust (Anniversary Edition)** ***is published on 14 June by Genesis Publications, price £45. Pre-order, BowieBook.com.***

Photos: (Bowie) ©Mick Rock; (Roxy) Brian Cooke/Redferns



DAVID BOWIE 1972 Select Discography

NB: Round And Round, Holy Holy (New Version), Amsterdam, Velvet Goldmine recorded for Ziggy Stardust *sessions late 1971 but released as B-sides, c. 1973-74.* **Bowie and Roxy discographies by Joe Geesin**

Singles

72	RCA Victor RCA 2160	**Changes/Andy Warhol** (7", pushout centre, publishing credit under title offset or lined up, with/out 'Mono' on label) **£20/£15**
72	RCA Victor RCA 2160	**Changes/Andy Warhol** (7", solid centre, initially with Chrysalis/ Titanic over one line and 'Assisted by the actor' credit, later publishing credit over two lines and 'Assisted by the Actor', later 'Mono' on label) **£25/£20/£15**
72	RCA Victor RCA 2160	**Changes/Andy Warhol** (7", demo) **£60**
15	Parlophone DBRSD2015	**Changes/Eight Line Poem** (7", picture disc, *Record Store Day*) **£25**
72	RCA Victor Victor RCA 2199	**Starman/Suffragette City** (7", pushout centre, initially with prod credit under artist name, with/out p/s, later without prod name under credit) **£60/£15/£10**
72	RCA Victor RCA 2199	**Starman/Suffragette City** (7", solid centre, with/out production credit under artist name, runout matrix on Side B starts with A or B) **£12/£10**
72	RCA Victor RCA 2199	**Starman/Suffragette City** (7", demo, pushout centre, initially p/s) **£80/£30**
12	EMI DBSTAR 40	**Starman (Original Version)/Starman (*Top Of The Pops* Version)** (7", picture disc, *Record Store Day*) **£125**
72	RCA Victor RCA 2263	**John I'm Only Dancing/Hang Onto Yourself** (7", demo, pushout centre) **£50**
72	RCA Victor RCA 2263	**John I'm Only Dancing/Hang On To Yourself** (7", slow acoustic guitar version, solid or pushout centre, Titanic/Chrysalis credit under title or under Victor) **£6/£6**
12	EMI DBJOHN 40	**John I'm Only Dancing (Original Version)/John I'm Only Dancing (Sax Version)** (7", picture disc, 40th Anniversary reissue) **£60**
72	RCA RCA 2302	**The Jean Genie/Ziggy Stardust** (7", demo, pushout centre, RCA Limited credit) **£25**
12	EMI DBJEAN 40	**The Jean Genie (Original Single Version)/The Jean Genie (*Top Of The Pops* Version)** (7" picture disc, 40th Anniversary *Black Friday RSD* reissue) **£50**
74	RCA Victor LPBO 5021	**Rock'n'Roll Suicide/Quicksand** (7", A-Side recorded 1972, pushout centre, A label demo) **£50**
74	RCA Victor LPBO 5021	**Rock'n'Roll Suicide/Quicksand** (7", A-Side recorded 1972, pushout centre, Mainman/Chrysalis M or Mainman/Chrysalis Music/Bowie C credit) **£6**
83	RCA BOW 503	**Rock'n'Roll Suicide/Quicksand** (7", A-Side recorded 1972, *Lifetimes – The Singles* series, black label, solid or pushout centre, reissue) **£15/£12**
14	Parlophone DBROCK 40	**Rock'n'Roll Suicide/Rock'n'Roll Suicide (The Motion Picture Version)** (7", picture disc) **£35**
76	RCA Victor RCA 2726	**Suffragette City/Stay** (7", p/s, demo) **£40**
76	RCA Victor RCA 2726	**Suffragette City/Stay** (7", p/s, 1972 track to promote *ChangesOneBowie*) **£15**
79	RCA BOW 4	**John, I'm Only Dancing (Again)/John, I'm Only Dancing (1972)** (7", p/s) **£7**

Albums

72	RCA Victor SF 8287	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, stamped matrices BGBS 0864 1E/0865 1E, A4S and B2K etched into dead wax, Gem Production credit, no Mainman logo on rear sleeve, 'Victor' under RCA, not 'International', glossy orange labels with Titanic/Chrysalis credits, lyric inner sleeve, insert **£250/£200**
72	RCA Victor SF 8287	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, Canadian or US Dynoflex credit on label) **£70**
72	RCA Victor SF 8287	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, Gem Production credit and Mainman logo on rear sleeve, Mainman/Chrysalis publishing credits, later pressing, with/out Stereo at top of label, some have larger RCA logo and HH price code on rear sleeve) **£70/£70**
84	RCA BOPIC 3	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, picture disc, numbered insert, reissue) **£75**
90	EMI CDEMCX 3577	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (CD, remastered, bonus tracks) **£15**
97	EMI LPCENT 4	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, *EMI 100* series, reissue) **£50**
01	Simply Vinyl SVLP 275	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, insert, reissue) **£35**
03	EMI 521 9002	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (SACD) **£35**
12	EMI DBZSX 40	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP/DVD, 40th Anniversary, reissue) **£75**
16	EMI DBZSX 40	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, 40th Anniversary remaster, reissue) **£20**
17	EMI DBZSX 40	**THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS** (LP, gold vinyl, inner sleeve, 45th Anniversary, reissue) **£40**

Selected UK COMPILATIONS

76	RCA Victor RS 1055	**CHANGESONEBOWIE** (LP, orange label, no Mainman logo on rear, 'Sax' version of John, I'm Only Dancing, withdrawn) **£20**
76	RCA Victor RS 1055	**CHANGESONEBOWIE** (LP, orange label, Mainman logo on rear, original version of John, I'm Only Dancing) **£10**
80	RCA Victor RS 1055	**CHANGESONEBOWIE** (LP, black label, reissue) **£8**
85	RCA PD 84202	**CHANGESONEBOWIE** (CD, withdrawn) **£30**
16	Parlophone COBLP 2016	**CHANGESONEBOWIE** (LP, clear or black vinyl, 40th Anniversary sticker on front doesn't mention colour) **£35/£18**
16	Parlophone COBCDX 2016	**CHANGESONEBOWIE** (CD, remastered) **£10**
80	K-Tel NE 1111	**THE BEST OF BOWIE** (LP) **£10**
90	EMI DBTV 1	**CHANGESBOWIE** (2LP, gatefold sleeve) **£20**
98	EMI 077779418084	**CHANGESBOWIE** (MiniDisc) **£45**
93	EMI CDEM 1512	**THE SINGLES COLLECTION** (3LP, insert) **£75**
95	Golden Years GY 014	**RARESTONEBOWIE** (10" LP) **£40**
97	EMI 8218492	**THE BEST OF DAVID BOWIE 1969/1974** (CD) **£5**
00	EMI 528 6292	**BOWIE AT THE BEEB** (2CD) **£8**
00	EMI 528 9582	**BOWIE AT THE BEEB** (3CD, slipcase) **£12**
16	BBC DBBBCLP6872	**BOWIE AT THE BEEB** (4LP, reissue) **£70**
08	EMI 242912 2	**BEST OF BOWIE & ZIGGY STARDUST AND THE SPIDERS FROM MARS: THE MOTION PICTURE** (2CD/DVD, *Special Edition*) **£12**
03	EMI 5945112	**SOUND + VISION** (4CD box, reissue of 1989 USA 3CD/CDV box, re-pressed, 2014) **£25**
15	Parlophone DBXL 1	**FIVE YEARS 1969-1973** (13LP box) **£1,000**
15	Parlophone DBX 1	**FIVE YEARS 1969-1973** (13LP box) **£250**

ROXY MUSIC 1972 Select Discography

Singles

72 Island (no cat no) **Virginia Plain** (7", one-sided acetate, rejected mix) **£500**
72 Island WIP 6144 **Virginia Plain/The Numberer** (7", pink rim label, solid centre) **£5**
76 Island WIP 6144 **Virginia Plain/The Numberer** (7", palm tree label, reissue) **£3**
77 Polydor 2001 739 **Virginia Plain/Pyjamarama (Alternate Version)** (7", p/s, silver label, reissue) . **£5**
11 Polydor 2001 739 **Virginia Plain/Pyjamarama (Alternate Version)** (7", p/s, *Record Store Day*) . **£15**
11 Virgin 5099964038179 **Virginia Plain/The Numberer** (7", clear vinyl, with Mick Rock *Glam!* photobook, metal tin) **£12**
14 The Vinyl Factory S720 **Virginia Plain** (7", p/s, one-sided, *Record Store Day*) **£60**
75 Island WIP 6234 BRYAN FERRY: **You Go To My Head/Re-Make Re-Model** (7", p/s, promo, B-side from *Roxy Music*) **£18**

Albums

72 Island ILPS 9200 **ROXY MUSIC** (LP, first pressing, matrix ILPS 9200A-1U GM1/ ILPS 9200B-1U GR1, matt gatefold sleeve with Basing Street London W11 address, pink rim palm tree label, pale blue poly-lined inner) **£40**
72 Island ILPS 9200 **ROXY MUSIC** (LP, second pressing, matrix ILPS 9200A-1U MR1/ ILPS 9200B-1U GM, laminated gatefold sleeve with Basing Street London W11 address, pink rim palm tree label) **£22**
76 Island ILPS 9200 **ROXY MUSIC** (LP, blue/orange palm tree label, gatefold sleeve, reissue) **£15**
78 Polydor 2302 048 **ROXY MUSIC** (LP, gatefold sleeve, 'Made In England' above left of centre hole, no '1' or '2' on labels; those with the label side marked and 'Made In England' immediately left of hole date from the early 80s) **£12**
97 Virgin LPCENT 37 **ROXY MUSIC** (LP, inner, *EMI 100* series) **£25**
18 Virgin 4734389 **ROXY MUSIC** (2CD/DVD, *Deluxe Edition*, reissue) **£75**
18 Virgin 4734394 **ROXY MUSIC** (2CD, bonus tracks) **£12**
20 Virgin 00602508553660 **ROXY MUSIC** (LP, clear vinyl, gatefold inner sleeve, Steven Wilson remix, *Record Store Day*) **£25**

Selected Compilations

77 Polydor 2302 073 **GREATEST HITS** (LP) **£5**
81 EG EGBS 1/ Polydor 2625 043 **THE FIRST SEVEN ALBUMS** (7LP, box) **£90**
86 EG EGTV 1 ROXY MUSIC/BRYAN FERRY: **STREET LIFE – 20 GREATEST HITS** (2LP, gatefold sleeve, marketed by Virgin or Polydor) ..... **£10/£10**
88 EG EGTV 2 ROXY MUSIC/BRYAN FERRY: **THE ULTIMATE COLLECTION** (LP) **£7**
89 EG EGBC 3 **THE EARLY YEARS** (4CD) **£35**
95 Virgin CDBOX 5 **THE THRILL OF IT ALL** (4CD, digibook) **£35**
95 Virgin V 2791 ROXY MUSIC/BRYAN FERRY: **MORE THAN THIS – THE BEST OF** (2LP) **£50**
12 Virgin 5099944021726 **THE COMPLETE STUDIO RECORDINGS** (10CD, box) **£100**

Selected 1972 Overseas 45s

AUSTRALIA Island IK 4820 **Virginia Plain/The Numberer** (7") **£18**
AUSTRIA Island 12 291 AT **Virginia Plain/The Numberer** (7", p/s with/out 'Austria' to right of centre hole on label) ..... **£8/£8**
CANADA Reprise REP 1124 **Virginia Plain/The Numberer** (7") **£15**
DENMARK Island WIP 6144 **Virginia Plain/The Numberer** (7", p/s) **£40**
FRANCE Island 6138 021 **Virginia Plain/The Numberer** (7", p/s, *Serie Parade* series) **£10**
GERMANY Island 12 291 AT **Virginia Plain/The Numberer** (7", p/s) **£8**
GREECE Island WIPG 15 **Virginia Plain/The Numberer** (7", yellow label) **£20**
HONG KONG Island WIP 6144 **Virginia Plain/The Numberer** (7", pressing for Hong Kong, Singapore & Malaysia, pink rim on label is salmon-coloured, regional company sleeve) **£75**
IRELAND Island WIP 6144/ WIPX 1204 **Virginia Plain/The Numberer** (7") **£8**
ITALY Island IL 4820 **Virginia Plain/The Numberer** (7", juke box issue, die-cut p/s) **£20**
NEW ZEALAND Island IK 4820 **Virginia Plain/The Numberer** (7", pink 'I' label) **£20**
SPAIN Island 12 291 **Virginia Plain/The Numberer** (7", p/s) **£12**
US Reprise REP 1124 **Virginia Plain (Stereo)/Virginia Plain (Mono)** (7", promo) **£12**

Selected 1972 Overseas LPs

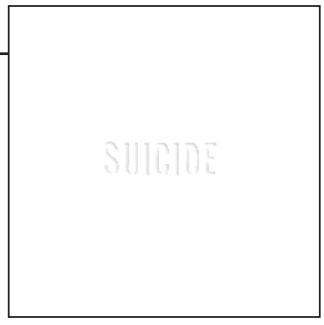
AUSTRALIA Island L34630 **ROXY MUSIC** (LP, laminated gatefold sleeve) **£40**
AUSTRALIA Island SIL 934630 **ROXY MUSIC** (LP, laminated gatefold sleeve) **£20**
BRAZIL Island 410 018 **ROXY MUSIC** (LP, gatefold sleeve, adds Virginia Plain) **£30**
CANADA Reprise MS 2114 **ROXY MUSIC** (LP, gatefold sleeve, some with sleeve printed in US, adds Virginia Plain) ..... **£15/£15**
CANADA Reprise MS 21214 **ROXY MUSIC** (LP, single sleeve) **£15**
FRANCE Island 6396 019 **ROXY MUSIC** (LP, gatefold sleeve) **£12**
GERMANY Island 26259 IT **ROXY MUSIC** (LP, gatefold sleeve, insert) **£12**
HONG KONG Island ILPS 9200 **ROXY MUSIC** (LP, gatefold sleeve, pressing for Hong Kong, Singapore & Malaysia, pink rim on label is salmon-coloured) **£50**
ISRAEL Island ILPS 9200 **ROXY MUSIC** (LP, orange label, single sleeve) **£12**
ITALY Island ILPS 19200 **ROXY MUSIC** (LP, gatefold sleeve) **£18**
JAPAN Island ICL 43 **ROXY MUSIC** (LP, 1973, gatefold sleeve, four-page insert, obi, 5oz sleeve or 8.8oz sleeve) ..... each **£75**
JAPAN Island 580155 **ROXY MUSIC** (LP, 1973, gatefold sleeve, green obi, reissue) ..... each **£45**
JAPAN Virgin UIGY 9665 **ROXY MUSIC** (SACD, 2015, gatefold card sleeve) **£35**
JAPAN Virgin UIGY 9665 **ROXY MUSIC** (3CD/DVD, 2018, box, *Deluxe Edition*) **£100**
NETHERLANDS Island 86259 IT **ROXY MUSIC** (LP, gatefold sleeve) **£15**
NETHERLANDS Island 88179 XT **ROXY MUSIC** (LP, 1974, gatefold sleeve, reissue) **£10**
NEW ZEALAND Island SIL 934630 **ROXY MUSIC** (LP, laminated gatefold sleeve) **£40**
PORTUGAL Polydor 2310 562 **ROXY MUSIC** (LP, 1977, gatefold sleeve) **£15**
SCANDINAVIA Island ILPS 9200 **ROXY MUSIC** (LP, laminated gatefold sleeve, SIB-Tryck overprinted on rear, pink inner) **£45**
SOUTH AFRICA Island ILPS 9200 **ROXY MUSIC** (LP, laminated gatefold sleeve, pink rim label) **£15**
SPAIN Island 86 259 I **ROXY MUSIC** (LP, gatefold sleeve) **£12**
US Reprise MS 2114 **ROXY MUSIC** (LP, gatefold sleeve, with/out liner notes on sleeve, adds Virginia Plain, no Warner logo on label, no text around label rim) **£18**
US Reprise MS 2114 **ROXY MUSIC** (LP, gatefold sleeve, white label promo) **£50**
US Reprise MS 2114 **ROXY MUSIC** (LP, 1974, gatefold sleeve, text around label rim, 1975 pressings add 'Stereo' on bottom of labels, reissue) **£15**

From The Vaults

Reissues, remasters and compilations

To Die For

First authorised compilation from fearless NYC trailblazers serves as an apt introduction. *By Kris Needs*



Suicide

Surrender

★★★★★

Mute/BMG SUICIDECD 06 (CD, 2LP)

Perhaps incredibly, *Surrender* is the first retrospective compilation from New York's visionary outsider duo whose fearless alien bombardments and rooftop serenades realigned the city's cultural skyline at gutter level before presaging the global electronic sound to come.

Alan Vega and Martin Rev had been attracting ignorant hostility since birthing Suicide in 1970, walking a confrontational super-voltage high wire with Vega taking Iggy Pop's confrontational mayhem to fearless extremes and Rev's jazz-motored DIY keyboard incantations, drum machine subliminally spiked by Donna Summer's I Feel Love which he considered "the beginning of a new sensibility in terms of electronics".

When *Suicide* was released in December 1977, no other band had so effectively skewered America's damaged post-Vietnam psyche, capturing the squalor, paranoia and oblivion infesting New York City. Graphically reflecting the filth, funk and madness of lawless ruined streets teeming with junkies, drunks, Viet vets and hustling gangbangers, the duo's unearthly hotwired rockabilly seemed beamed from a distant future galaxy via the East Village's deepest sewer, Rev's primal synthscapes buzzing with subway rumbles, scorched-circuit fizz and malevolent clatter as Vega's reverbed vocals lurched from whispering sob to searing scream. Such onslaughts were countered by glorious doowop electro-ballads such as Cheree, which conjured the romance in New York's diseased heart of darkness.

In long game terms the most important album of 1977, *Suicide* glowered like a monolith for the future to appreciate what the present could not, presaging musical genres before they were dreamed of. But as Rev says, "Most people said, 'If this is the future, we don't want it'." The 80s might've seen Suicide produced by Ric Ocasek and championed by Springsteen yet remain New York's forgotten boys through 1980's *Suicide: Alan Vega & Martin Rev*, 1988's *A Way Of Life* and 1992's less successful *Why Be Blue?*, still facing redneck hostility supporting bellowing "alternative rock" outfits fancying themselves as dangerous.

Thanks to broadening musical movements and Blast First/Mute's late 90s reissue campaign, subsequent generations started appreciating Suicide, although 2002's lacerating post-9/11 masterpiece *American Supreme* remains an overlooked dark horse in their catalogue.

Since Vega's 2016 death, it's taken this long for Martin Rev to agree to a compilation for BMG's upgrade campaign that started with *Suicide*'s 2019 reissue and Dream Baby Dream's RSD 12-inch. Wrestled into 16 tracks with Vega's wife-collaborator Liz Lamere, archival cohort Jared Artaud and long-time champion Henry Rollins, it matches well-known classics like Ghost Rider, Rocket USA and Dream Baby Dream with lesser-known missives such as Dominic Christ from 1988's *A Way Of Life* (Its swooning doowop ballad Surrender names the set).

There's four from 1980's glistening hi-tech *Suicide: Alan Vega & Martin Rev* (including the menacingly evocative Harlem), two from *American Supreme*, Dream Baby Dream B-side Radiation plus bonus alternative version of Girl and the terrifying Frankie Teardrop in its earliest The Detective Meets The Space Alien incarnation first heard on 2010's 10" series released for Vega's 70th birthday.

Like 2019's Art Of The Album *Suicide* refurbishment, *Surrender* is beautifully remastered by Denis Blackham, its blood-red vinyl incarnation clad in embossed mirror-boarded gatefold supremely designed by Michael Handis and Jared Artaud.

"This gathering of songs is not a 'best of' nor is it a 'definitive' all-you-need-to-know compilation," states Rollins. "It is an introduction that will hopefully compel you to explore the albums." Any Suicide virgins out there need to gorge on *Surrender*, a stellar set, and let the voyage of discovering this most remarkable band commence.

Q&A

Martin Rev on why he finally gave in to the idea of a Suicide compilation…

Suicide have never authorised a compilation before. How did this one happen?
I've never been crazy about compilations for Suicide. You've got all this stuff on separate albums; keep it that way. Why compress them all into one package? But I kept it open. It took a couple of years after BMG reissued *Suicide* and Dream Baby Dream for *Record Week* (*sic*) before they were ready to concentrate on the compilation. As I didn't consider it my major endeavour they put together a first template of tracks. It wasn't bad but I said some tracks shouldn't be there and others should be that were less familiar, like American Supreme, which has always been under the shade. I wasn't even crazy about adding Dream Baby Dream and Ghost Rider, which is too much like resting on certain laurels. I let it go but didn't feel it necessary because I wanted the set to be rough and edgy with lesser-known stuff than the usual. Everybody else basically agreed, so it went that way. BMG really have an organised corporate view how they're going to promote this; bit of a Madison Avenue approach with budgets for artwork and videos like we've never had before. I was surprised we were getting stuff like syncs and ads.

Whether they know it or not, many people will have heard Cheree on the Marc Jacobs TV ads.
I didn't expect BMG to be doing any of this stuff but they are, fairly consistently. Usually, you never get more than a first option on an ad but they just picked the option up for a third year, which is unusual.

There's alternative versions of Frankie Teardrop and Girl for diehards.
Frankie Teardrop: The Detective Meets The Space Alien was the first version. That was when we cut it the first time. The next time we came in Alan had a different idea for the lyric. That was the Frankie that we know.

Suicide ended with Alan's death but you must have taken into account his reaction putting together the compilation with Liz and Jared?
Yes, there was a lot of going back and forth on screens. With Alan no longer here Suicide is not a living group. It's got a finite compass. I could keep the name and get someone else in as a singer but that's out of the question. I'm not interested in that.

What have you got coming up?
I just signed a deal with Bureau B for reissues of my solo albums *To Live* and *Les Nymphes* along with one for these early demo cassettes I used to make at home with ideas for Suicide and things like that. At first, they said the sound could be improved. I said, "Not practical; the sound I sent you *is* the sound." I've also been working on my next album pretty much daily and it's actually reached demo stage!

Some acts spend their lives trading on past glories but you've always been more concerned with your next work.
If you have any kind of success you can live on that but, for me, the idea to spend time on those things just takes away from something else. Those albums are done so it takes time for that to sort out. Let's see what happens after 100 or 200 years if it's still around. That's not up to me so why spend all that time on it? It's not an adventure. The great journey has always been to go into the unknown!
As told to Kris Needs

Photo: Adrian Boot

Suicide: the dynamic duo, now available in compilation form

SOUL COLLECTOR

By Lois Wilson

From Aylesbury, **SARAH BROWN** was raised on her sisters' Mahalia Jackson and Aretha Franklin records. She honed her expressive voice and range from a young age in the local Pentecostal church then when her parents split she moved with her mum to Luton and at 17 joined The Inspirational Choir Of The Pentecostal First Born Church Of The Living God. One of their featured singers, Brown sang with the group for 10 years, appearing on their 1985 debut album Sweet Inspiration and on Madness' 1983 No 2 hit single Wings Of A Dove. In the 90s she sung with Incognito, as a part of an ensemble with Quincy Jones at the 25th Montreux Jazz Festival and made up one part of jazz duo Lush Life. An in-demand sessioner, she has also sung with Pink Floyd, George Michael, Stevie Wonder and Simply Red and toured with Roxy Music, Simple Minds and Duran Duran. ***Sarah Brown Sings Mahalia Jackson*** (★★★★ **Live Records**) is Brown's debut solo album recorded live over two days with Prince's engineer Hans-Martin Buff as a part of an educational engineering programme at Abbey Road. Her band, helmed by Roxy Music pianist Colin Good and completed by organist Luke Smith, drummer Jerome Brown and Tom Wheatley on upright bass, is both intuitive and precise and the 10 remakes – Nobody Knows, On My Way, Walk Over God's Heaven, Didn't It Rain, etc – are spirited and provide a balm for the soul.

76-year-old **JOHNNY RAY DANIELS** hails from eastern North Carolina and performs gospel music steeped in blues feeling. His father was a musician and he learned playing guitar from watching him before he debuted in rock'n'rollers the Soul Twisters. His wife is Alice Vines, singer with the Glorifying Vines Sisters – Daniels provides guitar and piano for them. His son, meanwhile is Anthony 'Amp' Daniels who leads Dedicated Men of Zion. Amp Daniels sings backing vocals on his father's long-time coming debut album ***Whatever You Need*** (★★★★ **Bible & Tire Recording Co**). Produced by Bruce Watson, it's a real humdinger, full of get-you-on-your-feet-and-dancing-in-the-aisles sacred soul from the joyous call and response of the title track to the soulful testifying of Church Get Ready aka Amen.

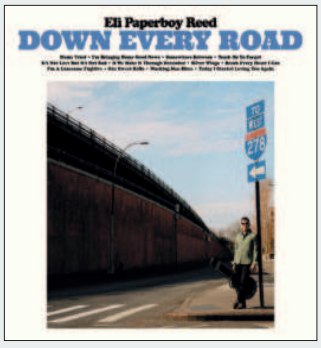
ELI 'PAPERBOY' REED arrived back in 2005 with the bluesy R&B of *Sings "Walkin' And Talkin' For My Baby" And Other Smash Hits!*. Since then he's made soulful pop (2010's *Come And Get It*) lo-fi gospel (2016's *My Way Home*) and sophisticated soul (*99 Cent Dreams*). With fifth album *Down Every Road* (★★★★ **Yep Roc**) he rewrites the Merle Haggard songbook – Mama Said, I'm Bringing Home Good News, I'm Gonna Break Every Heart I Can et al – as Stax soul with Reed shouting, screaming and down on his knees and pleading. Recorded with musical partner Vince Chiarito (Black Pumas, Charles Bradley) and tracked live to tape at Brooklyn's Hive Mind Recording with his longtime band of Mike Montgomery (bass) and Noah Rubin (drums), it's exhilarating stuff.

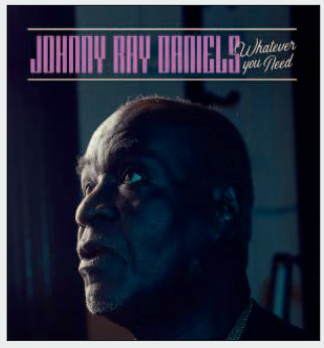
THE TRAMMPS' ***Burn Baby Burn: Disco Inferno – The Trammps Albums 1975-1980*** (★★★ **SoulMusic Records**) is just that, their eight albums *The Trammps*, *The Legendary Zing Album*, *Where The Happy People Go*, *Disco Inferno*, *III*, *The Whole World's Dancing*, *Mixin' It Up* and *Slipping Out* over eight CDs.

Re-pressed this month is **EDWIN STARR**'s ***Soul Master*** (★★★★ **Cherry Red**), the Nashville, Tennessee singer's exceptional 1968 debut. Its tracklisting reades like a greatest hits, including Agent Double-O Soul, Stop Her On Sight (S-O-S) and Headline News.

Starr's There You Go from 1973 also provides one of the many standouts on the various artist compilation ***Wants List 5*** (★★★★ **Soul Brother**) which celebrates 30 years of Soul Brother Records with a selection of two step and modern soul club classics bookended by Barry White's tremendous seven-minute long Playing Your Game Baby from '77 and Hang On In There Baby by Mike James Kirkland from '72 and also including the Four Tops, Thelma Houston and Marlena Shaw.

Ex-Motown staffer Mickey Stevenson worked church singers Pat Hodges, Denita James and Jessica Smith hard. Daily rehearsal sessions running from one to three hours and a gruelling live schedule to match honed their vocal wall of sound – a combination of powerful gospel leads, often by Hodges, and sweet but tough harmonising – to perfection. Lessons in etiquette, meanwhile, produced a trio capable of seducing the prestigious Copa crowd. **HODGES, JAMES, SMITH (& CRAWFORD)**'s ***Early Years And Unheard Pearls 1970-1973*** (★★★★ **Kent**) is re-promoted this month and collects the Los Angeles/Detroit vocal outfit's 70s soul recordings. When Carolyn Crawford joined for 1971's *Nobody* and 1972's *Let's Pick Up The Pieces* – real jewel-in-the-crown girl group soul pieces – they should have soared. Maybe their unwieldy moniker put people off, but their unissued material collected here is also impressive; in particular the effusive Wishful Thinking and empowerment anthem-in-the-making Nothing Special In You Boy.





The Adverts

Cast Of Thousands

★★★★

FIRELP 144 RSD (LP)

British punks' not-so-difficult follow-up

Second albums are notoriously problematic and The Adverts seemed to go out of their way to make theirs more difficult than most. Fans were expecting something along the lines of 1978 debut album *Crossing The Red Sea With…*, but in 1979 they delivered *Cast Of Thousands*, which toned down the walls of guitars and used awkward, scratchy guitars instead, plus pianos, choirs and keyboards. These elements combined for a still-powerful album, that was also imaginative and beautiful, providing a perfect setting for TV Smith's highly accomplished lyrics. This white vinyl reissue contains the album, the Television's Over single, sleeve-notes by TV Smith and Henry Rollins, and all four of The Adverts' excellent John Peel Sessions, recorded between April 1977 and November 1979.

Shane Baldwin

Aerosmith

1971: The Road Starts Hear

★★★

UMe 4506234 (CD, (LP)

Rough gems in the rehearsal room

Long before the soppy ballads and the headline-grabbing Toxic Twins shenanigans, Aerosmith started out as a good ol' fashioned bluesy rock'n'roll band with bucketloads of swagger and shades of greatness. Originally an *RSD* release, *The Road Starts Hear* captures them live in rehearsals some two years before their self-titled debut appeared in the shops. Among the material being honed for that debut album – Dream On, Walkin' The Dog, Mama Kin – *The Road Starts Hear* also features Reefer Head Woman (later rehashed for *Night In The Ruts*) and Major Barbara, a song which lay in the vaults for years. Quality-wise it's rough, but it certainly hints at the grandeur that was to follow.

John Tucker

África Negra

Antologia Vol. 1

★★★★

Bongo Joe BJR 56 (CD, 2LP)

São Tomé legend's gloriously uplifting music collected

Formed in the early 70s, África Negra earned their spurs playing at street dances in their native São Tomé. Combining local Puxa rhythms with a glut of pan-African styles their influence soon spread beyond the archipelago to the African mainland. Compiled from key releases – most of it issued in the 80s and early 90s – this anthology forms a shimmering career overview. Much of their music was recorded outdoors in a courtyard in front of their fans – their cramped studio unable to fit the 12-member line-up – and there's a palpable sense of the group replicating the energy of those early street dances. Among the highlights, Vence Vitória's upbeat melding of shuffled rhythms, jangly guitars and rhumba basslines come topped with a gloriously charismatic performance from lead singer João Seria. Saozinha winningly melds Ghanaian highlife trumpets into their trademark sound while 12 De Julio is a joyous ode to São Tomé's independence. *Paul Bowler*

Terry Allen & The Panhandle Mystery Band

Smokin The Dummy

★★★

Paradise of Bachelors PoB 065 (CD, LP)

Bloodlines

★★★★

Paradise of Bachelors PoB 066 (CD, LP)

Tragi-comic country capers from Texan hero

Following the twisted mastery of 1979's acclaimed double album *Lubbock (On Everything)* was never going to be easy, but these welcome reissues proved maverick Texan songwriter Terry Allen still had plenty left in the tank. The two records were separated by three years, arriving in 1980 (*Smokin The Dummy*) and '83 (*Bloodlines*). The latter is the marginally better of the pair, its religious fixations and oddball amalgams of country, folk, jazz and gospel winning out over *Smokin the Dummy*'s penchant for funk-riding Southern rock riffage. But both albums are stuffed with waggishly eclectic gems, all alive with their author's rebel-eye view and populated by the kinds of hard-luck heroes found in one of Harry Crews' brutally funny yarns. Eccentric, emotional, poetic and acerbic, this is Allen sowing the seeds for alt-country's unruly crop.

Spencer Grady

Goldfrapp: step into Alison's world on their mesmeric debut

John Barry

The More Things Change – Film, TV & Studio Work 1968 – 1973

★★★★

Ace CDTOP 16 (CD)

Yorkshire's finest, during arguably his creative peak

A magnificent collection of early Moog adopter John Barry's definitively bittersweet compositions as the 60s swung into the 70s, this gathers the 1970 album *Ready When You Are, J.B.* plus an aesthetically pleasing assortment of further jewels. It's not quite a Best Of, and doesn't mean to be, offering tangents and sideroads of considerable intrigue. So while the charm of Midnight Cowboy and We Have All The Time In The World draw us in, there are trips through the buoyant but sinister Fun City, the melancholy Afternoon and the blend of jouissance and sorrow that is *Theme From The Persuaders*. Theme From Walkabout (never properly released until six years ago) is like hearing perfection if that involved nuance. *Chris Roberts*

Pierre Boulez

Composer, Conductor, Enigma

★★★

Cherry Red ACME 362 CDX (4CD)

Early recordings from modernism titan

The post-war avant-garde certainly took itself seriously, and Pierre Boulez, an advocate of serialism who studied under Olivier Messiaen, was one of its most towering figures. The humourlessness was understandable – modernism sought to eradicate the horrors of two world wars by dispensing with form and reinventing everything in a kind of cultural purge. Listening to movements such as Pli Selon Pli, erratic and operatic, is a strangely fascinating experience though it feels more like a history lesson than something you might put on for pleasure. This anthology is a glimpse into the uncompromising work of a conductor, music theorist and composer whose ultramodernism now sounds rather quaint. That said, Boulez's interpretations of Stravinsky and Varèse are well worth the admission fee alone. *Jeremy Allen*

Rita Coolidge

Anytime…Anywhere/ Love Me Again / Satisfied / Heartbreak Radio

★★★

BGO BGOCD 1476 (2CD)

Four smooth solo records

After five modestly selling albums, Coolidge struck out for fame in 1977 with a string of four smash singles. That year's *Anytime…Anywhere* was the big album, a transatlantic Top 10 entry containing UK hit We're All Alone and US No 2 Higher And Higher. The velvet-voiced Coolidge lacked the pizzazz of fellow interpretative singer Linda Ronstadt, impressing most on ballads. She leant on brother-in-law Booker T Jones, of MGs fame, as keyboardist/musical director for all but the last title, on which former Ronstadt sidekick Andrew Gold presided. Too sweet to consume in one sitting, these four albums will find a MOR market – especially as *Satisfied* and *Heartbreak Radio* are making belated UK CD debuts. *Michael Heatley*

Bill Evans Trio

The Legendary Bill Evans Trio

★★★★★

Cherry Red ACME 361 CDT (3CD)

The almost complete works of defining jazz ensemble

By the time Bill Evans made overtures to form a trio in 1959, he'd already accompanied greats like George Russell and Charles Mingus and could be heard delicately striking arguably the most famous chords in all of jazz on Miles Davis' So What. The trio with contrabassist Scott LaFaro and drummer Paul Motian was as legendary as it was short-lived – LaFaro was tragically killed in a car accident in July '61. Evans was one of the most preternaturally agile yet tasteful pianists to ever draw breath, and the balance between all three players is remarkable throughout these five recordings, gathered together over three CDs, from schmaltzy standards made heavenly manna on the classic *Portrait In Jazz* to the *1960 Birdland Sessions*. *Jeremy Allen*

Family

A Song For Me

★★★★

Eclectic ECLEC 22790 (2CD)

Prog clan's third, with plenty of extras

This 1970 album was the eclectic combo's third and one that propelled them into a new

world with violin-playing bassist John Weider and multi-instrumentalist Poli Palmer. The latter brings the curious mix of sawing violin and the delicate echo of vibes to the eye-opening music created by Roger Chapman's extraordinary vocals and Charlie Whitney's guitar, even banjo. Wilder than earlier work, it became their biggest seller, reaching No 4. Remastered here, it sits alongside two singles including No Mule's Fool, first of a handful of hits. A second CD has nine radio tracks: a *Top Gear* session (featuring sax player Jim King from the earlier line-up) and a *John Peel Sunday Concert*. The 28-page booklet tells the album story in words and photos. *Nick Dalton*

Goldfrapp

Felt Mountain

★★★★

BMG 4050538664355 (CD, LP)

Ageless debut still shines so very brightly

In 2000, Goldfrapp's debut album seemed to inhabit its own time and place. No signs of age diminish this reissue, featuring no extras but bolstered by photography and liner notes by music writer Lior Phillips. Former Orbital collaborator Alison Goldfrapp and composer Will Gregory forged vivid electro-organic dreamscapes, suspended in the liminal spaces between soundtracks and small-hours fantasies, innocence and experience, desire and death, abstraction and melodic immediacy. While Goldfrapp's comedown-Piaf vocals share opaque psycho-sensual intimations, Gregory's arrangements (with guests including Portishead's Adrian Utley) of samples, strings, Moogs and spy-movie harpsichords ripple with crystalline detail. If the stylisations sometimes threaten to stifle the emotions, Pilots compensates beautifully, its off-world meditation on love and temporality channelling *Blade Runner*'s glinting influence. Two decades after its dinner-party infamy, *Felt Mountain* still seems to have seen things you people wouldn't believe. *Kevin Harley*

Photo (Goldfrapp): Joe Dilworth

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ARGENT

HOLD YOUR HEAD UP

THE BEST OF ARGENT

2 CD SET

Argent was formed in 1969 by Rod Argent and Chris White, who had been the keyboard player and the bassist, and principal songwriters, in 60s **hitmakers The Zombies**. Chris White now assumed a writing and producing role, so **Jim Rodford** (Argent's cousin and formerly with the Mike Cotton Sound) was recruited on bass. The line-up was completed by **drummer Bob Henrit** and **guitarist/vocalist/songwriter Russ Ballard** (both previously with **The Roulettes** and **Unit 4 + 2**).

Written by Argent and White, the single **"Hold Your Head Up" reached number 5 in both the UK and the US, where it sold over a million copies**. The band followed up with **"Tragedy"** and then the **massive rock anthem "God Gave Rock & Roll To You", another worldwide hit, written by Russ Ballard**. The song gained a new lease of life in 1991 when **Kiss's cover version** was featured at the end of the **film "Bill And Ted's Bogus Journey". "It's Only Money (Pt 2)"** was another hit.

This 28 track 2 CD compilation gathers **all the hits** and the **cream of the album tracks**. The booklet incudes **annotation** by Alan Robinson.

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From The Vaults

Grateful Dead

Dick's Picks, Vol 19: Fairgrounds Arena Oklahoma City, OK 10/19/73

★★★★

Real Gone RLGM 13231 PMI (6LP)

Vintage Dead, now on vinyl

First released on Grateful Dead Records as a 3CD set in 2000, Real Gone's hulking 6LP reissue of the Dead's first post-*Wake Of The Flood* show has been mastered for vinyl from the original tapes by the set's original mastering engineer, Jeffrey Norman. The show finds the Dead in often dazzling form and seizing the opportunity to fold half of their latest album into their set. Of those "new" songs highlights include a sauntering Mississippi Half-Step Uptown Toodeloo and the sweetly soulful Eyes Of The World, which provides a jumping-off point for an exhilarating series of musical diversions. When it comes to the tried and tested material, a magnificently free Dark Star finds its way to a blissed-out Morning Dew by way of the appropriately-titled Mind Left Body Jam. Essential listening for Deadheads. *Jamie Atkins*

Jamie T

Panic Prevention

★★★★

Virgin 4519372 (2CD)

Caning it, croissants and c*s doing wheelies**

Fifteen years after sundry comparisons to various glottal-stop Brit-rap frontliners, Wimbledon motormouth Jamie Treays' debut holds its unvarnished own as an arresting one-off. Lurching between songs like a night-bus casualty, or curled up in a corner in comedown-lashed self-hatred, Treays marshals a deceptively damaged mix of skiffle-billy, hip-hop, folk and dub-punk in the service of lager-lubricated vignettes. Populated with vivid character sketches, the results are so evocative you can almost smell the Stella and "crack-pipe reek". As Treays recently confessed on Twitter, some lyrics have aged awkwardly. But his wit, bravado and intelligence make for bracing returns between the breakneck pulse of Salvador and the indelible chorus of Sheila, while a tender crack of vulnerability makes itself felt gloriously on standout cut Calm Down Dearest. *Kevin Harley*

Howard Jones

The 12" Album+The 12"ers Vol. 2

★★★

Cherry Red CRR2918523 2 (2CD)

Gold-selling mix and obscure sequel packaged together in one set

Although Howard Jones' name isn't necessarily associated with the 80s' early remix culture era, 1984's *The 12" Album* sold 100,000 copies. Mixed by Jones' regular co-producer Stephen W Tayler, the extended versions of songs from debut album *Human's Lib* weren't as inventive as what Jellybean and Shep Pettibone were doing to pop 12"s, but they maintained Jones' irrepressible enthusiasm, with Total Conditioning highlighting his pre-fame prog roots. Strangely, a second volume based on follow-up album *Dream Into Action* was only released in Japan. It's equally efficient, with the Extended Mix of Things Can Only Get Better a deliciously fun time capsule of the era's grooves. *John Earls*

Howard Jones: a new set celebrates his heyday

Nils Lofgren

Night After Night

★★★

BGO BGOCD 1473 (2CD)

Live double from Neil/Bruce sidekick

Compiled from three 1977 shows, *Night After Night* now makes its UK CD debut. At the time of release it was compared unfavourably with a 'live bootleg' issued by A&M a couple of years earlier. And while it's true the punky attitude of *Back It Up* is missing, there's a broader spectrum of material here that is welcome. Small points: Goin' Back was written by Goffin and King, not Lofgren, while the cut-in crowd noise between vinyl sides could and should have been edited out. Wornell Jones' bass varies wildly in prominence, but this may well have been the case 45 (gulp) years ago. Kudos, nevertheless, to BGO for finally bringing this into the digital domain: completists will rejoice. *Michael Heatley*

Branko Mataja

Over Fields And Mountains

★★★★★

Numero Group NUM 082 (LP)

What's he building in there?

Raised in Bakar, Croatia, Branko Mataja was displaced by WWII and arrived in Los Angeles in the mid-60s by way of a German labour camp, Yorkshire and Canada. In LA, Mataja began fixing and making guitars in his home workshop, where he began experimenting with recording. In 1973, Mataja released an album, *Traditional And Folk Songs Of Yugoslavia*, which was released on Essar Records, a local label ran by a friend, Steffano Riggio. He followed it up with the self-released *Folk Songs Of Serbia* in the mid-80s. *Over Fields And Mountains* compiles remastered songs from those two sought-after LPs. Mataja takes traditional Balkan music and reimagines it for electric guitar, using experimental home recording techniques to create elegant, haunting, very moving and otherworldly music. These weird songs of longing feel oddly contemporary and somehow unlike anything else you're likely to hear this year. *Jamie Atkins*

Grateful Dead: they had very specific dressing room requirements

Billy Mackenzie

Satellite Life: Recordings 1994-1996

★★★★

Cherry Red CDTRED 856 (CD)

Associates singer's solo work

On the sleeve-notes to this three-disc treasure trove, co-writer Steve Aungle recalls Billy Mackenzie riling producers with unreasonable demands. "Could you make that synth sound like an Egyptian pyramid?" was one. Twenty-five years after the Associates singer's suicide, *Satellite Life* offers sumptuous evidence of that extravagance across 39 released/unreleased cuts and covers, ranged from ecstatic to experimental. From posthumous album *Beyond The Sun*, the icily ornate Winter Academy and feathery And This She Knows attest to Mackenzie's devastating way with ballads. One or two rarities run to flab, but the Bobbie Gentry-ish Tallahatchie Pass, Giorgio Moroder-esque Put This Right, acid-house banger Diamanda and Bowie-ish McArthur's Son offer lush glimpses of an outré talent untethered: whether he got that pyramid sound or not, Mackenzie clearly had so much left to give. *Kevin Harley*

Madness

Keep Moving

★★★★

Union Square Music SALVOLP 11 (LP)

Vinyl reissue for their "serious" fifth album

Keep Moving, released in February 1984, was Madness' final LP for Stiff Records and their last to feature keyboardist and principal songwriter Mike Barson until 1999's *Wonderful*. There'd always been a vein of melancholy within Madness' catalogue but now the former "Nutty Boys" wanted to be taken seriously. The beautiful, poignant One Better Day was inspired by Camden homeless hostel, Arlington House, Time For Tea tells the horrific story of a boy who locked himself in a fridge on wasteland while playing hide and seek and Give Me A Reason is about mental and physical abuse. Even hit single Michael Caine was in part inspired by The Troubles in Northern Ireland as well as *The Ipcress File*. Several songs have a 60s soul influence including the title track featuring Stax style blowing from The TKO Horns. *Jon Harrington*

Pat Matshikiza and Kippie Moeketsi

Tshona!

★★★★

We Are Busy Bodies WABB 113 (LP)

Classic South African jazz album revived

The alto saxophonist Kippie Moeketsi rose to fame during the tail end of the 50s as a member of the Jazz Epistles alongside Hugh Masekela and Abdullah Ibrahim, who became better known outside of their native South Africa by relocating to the USA. In 1975, Moeketsi joined forces with the pianist Pat Matshikiza for this delightful four-track album, which came out originally on the As Shams label. Fronting a cohesive and simpatico quintet that included tenor hornblower Basil "Mannenberg" Coetzee, *Tshona!* provides a vivid snapshot of mid 70s South

Heavy Soul

How a widescreen symphony, born of despair, still resonates today. *By Charles Waring*

Marvin Gaye: what's going on is that it is chucking it down and he's forgotten his brolly

Marvin Gaye

What's Going On - 50th Anniversary Edition

★★★★★

Motown/UMG 3558417 (2LP)

After the tragic death of his beloved duet partner Tammi Terrell from a brain tumour at the age of 24 in March 1970, Marvin Gaye was a broken man. He withdrew from making music and fell into an abyss of depression that was exacerbated by marital problems, tax troubles and an escalating coke habit. Such was his despair that Gaye even tried to kill himself. But by June that year, something had changed; a glimmer of hope had returned and he was back in the studio, pouring his angst into a thematically linked song cycle that became his defining masterwork: *What's Going On*.

From a musical perspective, *What's Going On*, with its loose jazz-tinged grooves and outright rejection of Berry Gordy's assembly-line approach to music-making, was a landmark release in Motown's history. And much to the Detroit mogul's chagrin, it also dragged the label into the age of protest songs via Gaye's focus on the Vietnam War (What's Going On), poverty (Save The Children), urban unrest (Inner City Blues) and ecological issues (Mercy Mercy Me). Gordy saw the record as tantamount to commercial suicide yet, on its release in May 1971, he was shocked at how quickly it became the best-selling album that Motown had ever released.

Half-a-century on, *What's Going On*'s seamless blend of social commentary and soulful music continues to resonate with listeners and although a straight reissue would probably suffice, as it's the record's 50th birthday, it would seem a bit churlish not to honour it with a special package. This is presumably why Kevin Gray, the audio boffin responsible for Blue Note's Tone Poet series, has been brought in to master the album from the original analogue tape. The record looks good, too, thanks to a sturdy tip-on gatefold cover and there are a clutch of bonus tracks, which include a previously unissued "stripped version" of the title song and some Salaam Remi remixes. There are also new liner notes, courtesy of the award-winning American poet and cultural commentator Hanif Abdurraqib, who offers an insightful analysis of the album together with Andrew Flory, who remembers the arranger David Van De Pitte, the man whose orchestral charts were crucial to the album's epic, widescreen sound.

But ultimately, none of this superfluous padding – as good as it is – matters as much as the original nine-track album, whose visceral power still shines through. Like George Orwell's *1984*, Marvin Gaye's *What's Going On* was not intended by its author as a prescient glimpse of the future but rather was a critique of the times it was created in; a meditation on what was happening in the world during 1970 and '71. And yet like Orwell's novel, through the imperfections of humanity over the decades, it has become a cultural touchstone for everything that is wrong with the world.

"When I look at the world, it fills me with sorrow," sings Gaye on Save The Children, but if he was here today, he'd feel even more depressed. He'd see that not much has changed at all on planet earth; in fact, with climate change, various humanitarian crises across the globe, and the prospect of an internecine global conflict ignited by Russia's invasion of Ukraine, things have got far worse.

Though an artistic triumph for its creator, who produced one of the greatest albums of all time but would never again reach such Olympian heights, sadly, *What's Going On* remains a perpetual reminder of humanity's continuing failings.

African jazz. All four tracks are joyously life-affirming and their unrepentant sense of joie de vivre – expressed via infectious melodies and danceable rhythms – offered a clenched fist of defiance in the oppressively ugly face of apartheid. *Charles Waring*

Brian May

Another World

★★

EMI 3862303 (CD/2CD, LP, 2CD/LP)

A right royal repackage, but no musical classic

Queen's guitarist's second solo effort from 1998 was, and remains, a mixed bag. The original covers concept explains songs by Mott, Hendrix, the Shadows etc, but the May-penned material that elbowed its way in is variable. Highlights of a 15-track bonus disc are two live cuts, Hammer To Fall and On My Way Up, recorded in Paris in 1998 and previously only available on the *Red Special* Japanese EP. But the likes of a short spoken tribute to drummer Cozy Powell (whose last studio recording this was) and a cover of the *Rocky Horror Picture Show*'s Hot Patootie will be consigned to the shelf after one play. The boxed two CD/blue vinyl combo with booklet and enamelled badge will, however, attract Queen completists. *Michael Heatley*

Almon Memela

Funky Africa

★★★★

We Are Bodies WABB 116 (LP)

African funk rarity rides again

Much desired by crate-diggers, who will pay big money for a record that is currently going on Discogs for 400 quid, *Funky Africa* was a one-off solo LP by the South African composer/producer Memela. Hailing from KwaZulu-Natal province, he went on to lead several groups, including Almon's Jazz Eight in the 60s. This overlooked gem, which snuck out with little fanfare on its release by Atlantic Records in 1975, has proved the most enduring of Memela's recordings. Its desirability is mainly due to the infectious title track, a joyous instrumental reconfiguration of Donny Hathaway's 1970 soul hit The Ghetto, but there are other highpoints; like Telephone with its township rhythms, the Latin-tinged disco inflections of Hi-Jack (Your Love) and fluidly soulful groove called Some Funky Things. Funktastic. *Charles Waring*

Malcolm Middleton

A Brighter Beat

★★★★

Full Time Hobby FTH 033 LPXV (LP)

Arab Strap man bounces back with hope, sort of

In 2007, Malcolm Middleton spoke of a desire to turn negative feelings "into something brighter that has some use". The result was the Arab Strap axe-man's third solo album, which equips mordant meditations on depression with chivvying complements of sturdy-to-buoyant melody. We're All Going To Die is exemplary, dispatching mortal truths with barrelhouse vim; with Jenny Reeve duetting, Fight Like The Night counters the doldrums with an assertive melody wedded to razor-sharp guitars. Set to folk arpeggios and an ABBA-esque beat, the title-track brims with empathy, while Somebody Loves You evokes a Falkirk Elliott Smith in its warm veracity. He dubs himself a "budding failure" on Superhero Songwriters, but Middleton's blooming songcraft harbours durable reserves of determination and beauty here. *Kevin Harley*

Ennio Morricone

Sans Mobile Apparent OST

★★★★

Wewantsounds WWSLP 54 (LP)

French score reissued

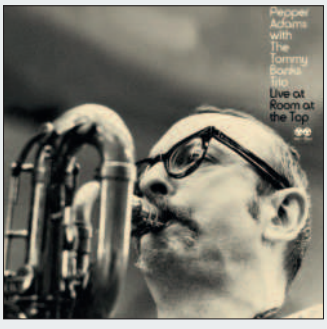
Ennio Morricone was right in the middle of his *giallo* (Italian thriller) period when he composed this soundtrack to director Philippe Labro's 1971 French crime film. Unlike many of those celebrated scores, his work on *Sans Mobile Apparent* remains little-known. Many of the maestro's classic tropes are in evidence, however; opener Senza Motivo Apparente features a catchy theme whistled by fellow composer Alessandro Alessandroni. Sospensione Folle delivers chills down the back with it's foreboding strings and rattlesnake sound effects. On Il Moente, the violins make thrilling stabs of sound while Pieno Petto's discordant strings hark back to Morricone's early grounding in serialism. Striking new artwork by Eric Adrian Lee and an interview with Labro in the liner notes add further value to a fine reissue. *Paul Bowler*

Photos: (Marvin Gaye) Motown Archives; (Howard Jones) Fredrik Svensson

JAZZ COLLECTOR

By Charles Waring

With its gruff, resonant sound, the baritone saxophone has never proved as popular with musicians as the more fashionable alto and tenor varieties of the instrument. Even so, the jazz world has produced several virtuoso masters of the baritone horn, ranging from Harry Carney, who played in Duke Ellington's band, to Gerry Mulligan, a leading light of California's cool school scene. Another formidable baritone specialist was Michigan-born **PEPPER ADAMS**, a hard bop disciple who was noted for his distinctive bark-like tone and athletic solos. A prolific sideman whose credits range from John Coltrane to Quincy Jones, Adams is mainly remembered for his work alongside the Detroit trumpeter Donald Byrd between 1959 and 1970 but a magnificent new archival release, ***Live At Room At The Top*** (★★★★ **Reel To Real**), reveals that he was a formidable presence on stage who thrived under the spotlight. The double album (mastered for vinyl by the redoubtable Kevin Gray) captures Adams on stage at the University of Alberta in 1972 in tandem with the Tommy Banks Trio. Adams attacks the set's uptempo material with gusto but shows a blend of sensitivity and invention on the slower tracks.



Another stupendous live set comes from one of jazz's greatest trumpeters, **FREDDIE HUBBARD**, who can be heard playing at the peak of his powers on the tremendous ***Music Is Here: Live At Orft 1973*** (★★★★ **We Want Sounds**), which captures the Indianapolis hornblower leading a quintet consisting of saxophonist Junior Cook, pianist George Cables, bassist Kent Brinkley and drummer Michael Carvin (who contributes quotes to the set's informative liner notes, describing the gig as catching "lightning in a bottle"). The four long tracks, whose standout is an epic extended version of First Light, are all taken from Hubbard's CTI repertoire.

Hubbard can also be heard in a live setting at a later juncture co-leading a quartet with pianist **McCOY TYNER** on ***Live At Fabrik*** (★★★★ **Jazzline**), a double album that captures the two jazz giants performing at an iconic Hamburg venue in 1986. There's only one track from Hubbard's CTI catalogue – it's a mind-blowing 25-minute iteration of Neo-Terra – and the rest of the set comprises several Tyner originals and jazz standards, all beautifully rendered.

The mighty **GIL EVANS ORCHESTRA** appeared at the same German venue the same year and their concert there is now available as a 2-CD/3-LP set also called ***Live At Fabrik*** (★★★★ **Jazzline**). A genius arranger famed for his orchestral collaborations with Miles Davis in the 1950s, Evans was later inspired by the music of Jimi Hendrix; significantly, the Hamburg concert contains four incredible interpretations of the guitarist's tunes, including a super-heavy big band take on Voodoo Chile.

Moving on to new albums, it's a bumper month for releases by jazz pianists. The prolific **BRAD MEHLDAU**, who is renowned for torpedoing preconceptions about him with his perpetual musical shape-shifting, takes a detour into new musical territory with the cinematic ***Jacob's Ladder*** (★★★★ **Nonesuch**), a religious-themed concept album that's inspired in part by prog rock and includes a revamp of Rush's Tom Sawyer.

The highly regarded **LYNNE ARRIALE TRIO** return with ***The Lights Are Always On*** (★★★★ **Challenge**), a superlative opus whose 10 tracks were inspired by people who made a difference during the challenges wrought by the pandemic. Famed for her limpid right-hand piano filigrees, Milwaukee-born Arriale is joined by bassist Jasper Somsen and drummer EJ Strickland, who offer simpatico support throughout.

There's more of an epic, widescreen approach on the large sonic canvas that is ***Crisálida*** (★★★ **Mack Avenue**), consisting of two orchestrated suites with voices and percussion by the noted Panamanian pianist/composer **DANILO PEREZ** and his six-piece group **THE GLOBAL MESSENGERS**. It's an album that tells stories through tone poems focusing on 21st century issues; climate change, immigration and humanitarian crises.

Closer to home, the young Scottish piano wizard **FERGUS McCREADIE** returns with his second album, the evocative ***Forest Floor*** (★★★★ **Edition**), an enthralling musical journey inspired by the landscapes of his native land.

The Armenian keyboard maestro, **TIGRAN HAMAYSAN** renowned for interweaving his country's folk songs with jazz, has never made a straight ahead jazz album until now in the shape of ***StandArt*** (★★★ **Nonesuch**), mostly a collection of standards that he refashions to reflect his own musical sensibilities. The album includes cameos from tenor saxophonists Joshua Redman and Mark Turner as well as trumpeter Ambrose Akinmusire.

A more Nordic approach to piano playing is exemplified by the **TORD GUSTAVSEN TRIO** on ***Opening*** (★★★ **ECM**), a collection of low-key evocative mood pieces defined by wintry tone colours that epitomises the ECM aesthetic.

A sense of calm and stasis also pervades another new piano trio album; this time by London-based **JOY ELLIS**, who sang on her previous two records but opts for an all-instrumental set on the **Peaceful Place** (★★★ **Oti-O Records**) which showcases her sublime piano skills.

More piano magic comes from the long-running **JOONA TOIVANEN TRIO**, who have been around since they were teenagers in the mid-90s. The group's many years together infuses their music with a sense of cohesion and empathetic understanding that is clearly evident on the excellent ***Both Only*** (★★★★ **We Jazz**), an album radiating brooding atmospherics.

A couple of new releases on Blue Note illustrate the label's eclectic roster; **TROMBONE SHORTY**'s brand of rambunctious New Orleans jazz – seasoned with funk, hip-hop and R&B – is epitomised by ***Lifted*** (★★★ **Blue Note**), whose earthiness contrast with the cerebral post-bop ruminations from the Chilean saxophonist **MELISSA ALDANA**; her fifth long-player ***12 Stars*** (★★★ **Blue Note**) is a cliché-free collection of probing musical exploration that finds her fronting a quintet that includes pianist Sullivan Fortner.

The "First Lady of Fusion", the great Brazilian vocalist **FLORA PURIM** makes a stunning return at the age of 79 with ***If You Will*** (★★★★ **Strut**), her first solo album since 2005. The title track is a lovely remake of a song she recorded with the late keyboardist George Duke 22 years ago; Purim also resurrects iconic 500 Miles High from her back catalogue as well as serving up new material with assistance from her daughter Diana and husband Airto.

There's a palpable Brazilian vibe, too, to the new album by American chanteuse **MELODY GARDOT**, who collaborates with the pianist **PHILIPPE POWELL** (son of the legendary songwriter and guitarist Baden Powell) on a truly beautiful collection of songs called ***Entre Eux Deux*** (★★★ **Decca**).

Penguin Café

A Matter Of Life... 2021

★★★★

Erased Tapes ERATP 149 (CD, LP)

New life for classy debut

The Penguin Café Orchestra, creation of classical guitarist and arranger Simon Jeffes, played elegantly off-the-wall music bringing together piano, violin and, often, ukulele and harmonium, for almost two decades. On his death, son Arthur took over, truncated the name and masterminded this, a debut of hypnotic beauty that itself is now celebrating with a 10th anniversary edition. The feel of Edwardian parlour music given an avant-garde touch remained and multi-instrumentalist Jeffes the younger was joined by an array of musicians, including Suede founder Neil Codling and Gorillaz percussionist Cass Browne. Particularly moving is Harry Piers, a near-solo, five-minute piano tribute to Jeffes the elder – the version on this remastered album is a new recording, subtly richer and more reflective. *Nick Dalton*

Rumer

B Sides & Rarities Vol.2

★★★★

Cooking Vinyl COOKLP 828 (CD, LP)

Second helping of Pakistan-born singer's off-cuts

It's hard to resist Rumer. Her voice is as warm, velvety, caressing and inviting as melted chocolate; and there's something about its gorgeous but slightly melancholy tone that's irresistible to those who gravitate towards the 70s troubadours that have been Rumer's main inspirations. Listening to this baker's dozen of odds and sods – comprising outtakes from her previous albums and unused material from other, miscellaneous, projects – is like immersing yourself in a warm, relaxing bath that will make your worldly cares fade away. Featuring two excellent unreleased tracks (the self-penned Rose and the autobiographical Old Fashioned Girl) as well as pitch-perfect interpretations of several classic Burt Bacharach songs, Rumer's leftovers prove more nourishing than most people's main courses. *Charles Waring*

Rush

Moving Pictures – 40th Anniversary

★★★★

UMe/Mercury 3587659 (3CD, 5LP)

Anniversary reissue for Canadian trio's eighth

The opening pairing of Tom Sawyer and Red Barchetta indicated from the off that 1981's *Moving Pictures* was going to be something special. Inventive and hugely accessible, it quickly became a fan favourite, equalling its predecessor *Permanent Waves*' UK Top 3 placing and foreshadowing another change of direction for Messrs Lee, Lifeson and Peart. This anniversary release comes in the now traditional multiplicity of formats, but as with previous spruce-ups from their back catalogue the 3CD or 5LP package (in which the original album is accompanied by a contemporary live set) pretty much covers all the bases. The previously unreleased 19-song show from Toronto incorporates the entire album aside from Witch Hunt, and makes an interesting companion to the *Exit...Stage Left* live outing of the same era. *John Tucker*

Bonnie Pointer

Like A Picasso

★★★

Omnivore OV 492 (CD)

R&B singer's final solo album gets a second go

Into The Open

Folk singer-songwriter's remarkable work collected. ***By Lois Wilson***

Norma Tanega: a singular folk talent

Norma Tanega

I'm The Sky: Studio and Demo Recordings, 1964–1971

★★★★

Anthology Editions ARC 0841 (2CD, 2LP)

Norma Tanega is best known for her 1966 wry hit single Walkin' My Cat Named Dog – Norma had wanted a dog but lived in a small apartment that didn't allow them so got a cat instead and did indeed call it dog and walk it. It's a gorgeous song, equal parts folk-pop and soulful beat, with Norma's rich contralto-to-alto-and-back-again, playful as befits the subject matter and utterly engaging, as she accompanies herself on guitar and also plays harmonica.

While it may be her only hit – a No 22 in the US and UK – it's only a small part of her story as *I'm The Sky: Studio And Demo Recordings, 1964–1971* reveals. A thrilling snapshot of her too-short career, it cherry picks tracks from her two released albums, 1966's titular *Walkin' My Cat Named Dog* for Bob Crewe's New Voice label and 1971's *I Don't Think It Will Hurt If You Smile*, originally issued on RCA Victor. It's boosted with two tracks from her 1969 unissued LP *Snow Cycles,* recorded for Capitol and a slew of intimate and stirring demos recently found in Tanega's Claremont home, which are just her and her guitar.

Born in Vallejo, California in 1939, the folk singer-songwriter grew up in Long Beach. She learned classical piano from an early age and after high school studied fine arts at Claremont College where she also taught herself acoustic guitar and autoharp from Joan Baez records. In 1963, she moved to Greenwich Village and became a part of the coffee house scene and protested the Vietnam war. While singing at a summer camp in the Catskill Mountains, she was spotted by producer and arranger Herb Bernstein, who hooked her up with songwriter/producer Bob Crewe (famed for his work with The Four Seasons). He signed her to his New Voice label in '65 and issued her expressive debut the following year – six of its 12 songs are on *I'm The Sky…* including the title track, the satirical You're Dead (which was used as the theme to the film and TV show *What We Do In The Shadows*) and the hypnotic A Street That Rhymes At 6AM, perhaps her finest song.

While promoting the album in the UK, Norma met Dusty Springfield on the set of TV show *Ready Steady Go!* The pair fell in love and Norma relocated to London to live with her. During their time together she wrote or co-wrote several songs for or with Dusty to sing.

Like Dusty, Norma was a singular talent and the 27 tracks here are testament to that, from those aforesaid tracks from her first album to What More in This World Could Anyone Be Living For (Version 2), one of five tracks from the Don Paul-produced, London-recorded *I Don't Think It Will Hurt If You Smile*, which adds atmospheric psychedelic flourishes with double-tracked vocals and funky guitar reverberation. Then there's the magical melancholy of the shelved Capitol Sessions and the previously-unissued demo Sunday Morning, an incredibly beautiful meditation with finger picking.

In 1972, Tanega moved back to Claremont and sidelining music turned to visual arts and teaching ESL. Issued to coincide with *I'm The Sky…* is *Try To Tell A Fish About Water: The Art, Music And Third Life Of Norma Tanega,* which explores this later career through reproductions of her expressionistic paintings along with unseen photos, illustrations, journal entries and testimony from her friends and collaborators.

Bonnie Pointer's career might have had a different trajectory if she'd stayed with The Pointer Sisters instead of leaving her siblings for a solo deal at Motown in 1978; after her departure, they signed to producer Richard Perry's Planet label and became a global sensation. Bonnie didn't enjoy the same level of success but made a comeback in 2011 with her fourth long-player, *Like A Picasso*, which is now remastered with bonus tracks. Written and produced by Lloyd Poe and Robin Taylor, it's a likeable country-rock-tinged affair packed with several strong storytelling ballads that play to Bonnie's musical strengths. Solid rather than stunningly spectacular, it's nevertheless a vivid reminder of the late singer's unique vocal talent.
Charles Waring

Slade

Slade Alive!

★★★★

BMG BMGCAT 502 LP (LP)

Noddy & Co go crazy on iconic live set

You could say that 1972 was a little early in their career for Slade to release a live album. When *Slade Alive!* was recorded, between 19 and 21 October 1971, at the Command Theatre Studio, London, the band had only notched up one hit single, Get Down Down And Get With It. Live albums tend, on the whole, to serve as greatest hit collections, but in Slade's case, as their reputation as a formidable live act was already strong, they must have thought the time was right. Their live show needed to be captured. As this splendid splatter vinyl reissue shows, they were quite right. *Slade Alive!* shows Slade in all their raucous glory, a stomping, euphoric beauty, topped off with Noddy's unique, throat-shredding vocals, and it deservedly soared to No 2 on the national chart.
Shane Baldwin

The Staples Jr. Singers

When Will We Get Paid

★★★★

Luaka Bop LB 0099 CD (CD)

Lost gospel and soul gem rediscovered

To avoid confusion, this Mississippi-based gospel soul collective are not *the* Staples Singers, but the Brown siblings, who adopted the moniker in honour of their idols when they started out as teenagers (hence the Jr) in the early 70s. They made one LP before it – and the group – disappeared into obscurity. Recorded on a shoestring in 1975, it serves as a reminder that the best soul and gospel doesn't need polish, finesse or hysteria to move the listener. Its raw stoicism is startling, the arrangements rarely deviating from guitar bass drum and vocal, but the performances particularly on Somebody Save Me and Trouble Of The World (with spectral Hammond) are spine-tingling, while the more upbeat I'm Looking For A Man (that'll be Jesus, naturally) is equally affecting.
Johnnie Johnstone

These Arms Are Snakes

Duct Tape & Shivering Crows

★★★

Suicide Squeeze SSQ 190 LPC 1 (CD, 2LP)

Odds and sods from post-hardcore eccentrics

Seattle's These Arms Are Snakes never achieved commercial success but were nonetheless greatly revered. Indeed, in their seven years together – they went their separate ways in 2009 – the iconoclastic post-hardcore punks assume the status of 'your favourite band's favourite band', and their influence is still widespread today. This collection of non-album tracks, split EP and compilation songs shows why. Camera Shy's jaunty, quirky and aloof almost-hooks snarl pleasantly, but the song steadfastly refuses to become the anthem it could have been, while their cover of Heart-Shaped Box from *In Utero*, Nirvana's deliberately 'difficult' record, makes one of its most accessible songs much more discordant and inaccessible. Running in reverse-chronological order, *Duct Tape…* ends with the band's hitherto-unreleased first demo – a rampantly raw sign of the uncompromising genius that would later follow.
Mischa Pearlman

PSYCH COLLECTOR

By JR Moores

THE PREACHERS were the kind of band who, back in the mid-60s, would surely have terrified conservative parents, and not just because of their unkempt barnets. Integral to LA's garage rock movement, the 45s compiled on ***Stay Out Of My World*** (★★★★ **Sundazed**) sound so primal, they're verging on evil. You know, like the Stones (at their surliest), Iggy Pop, Link Wray, or Bo Diddley. Proper malevolence. Just Don't Complain is apocalyptically bleak. There are no lyrics to The Zeke, only howls. Chicken Papa is sublimely simple, and splendidly contagious. The ballads are less powerful, but there ain't many to skip through.

Recording in the early 70s, **THE HIGH KEYS** dealt in a sophisticated variety of stomp. ***A Little Too Heavy*** (★★★ **Sundazed**) showcases gnarly guitar tones, dominant organ

pressure, occasional harmonica, muddy drums, and Eagles-ish harmonies. The writing isn't too shabby either. Bird In The Hand almost reaches the heft of Vanilla Fudge. It's Alright lacks a whole lotta substance, though probably had impact as a frantic set-closer. Elsewhere, it's easy to imagine I'm On My Way Up being performed by the mighty Wings.

One of the selling points of the recent **FAUST** box set, *1971-1974*, was its inclusion of the long-lost follow-up to *Faust IV*. For those who didn't splash out on that package, ***Punkt*** (★★★★★ **Bureau B**) is now available separately. Any fan of the krautrock pioneers who isn't thrilled on hearing this must be a few bratwurst short of a string. It draws on the group's previous explorations in jazzy skronk, sonic collage, post-hippie improv, and proto-industrial disorientation, while also pointing the way forward. At least it would've done, had Faust not vanished for several years thereafter.

HAWKWIND were not at their hippest in the decade documented on ***Dreamworkers Of Time: The BBC Recordings 1985–1995*** (★★★★ **Atomhenge**). That says more about the era than the quality of the band. Judging by this 3CD set, their confidence hadn't been knocked. Catchy, hefty, almost worryingly tight, and climaxing with an appearance from ex-member Lemmy on an extended rendition of Silver Machine, Hawkwind's 1986 Reading Festival set sounds triumphant. 1988's Hammersmith Odeon concert is similarly rambunctious, and the final CD's radio sessions are the icing on the space cake.

Apparently if you lick the skin of the Bufo alvarius toad, it'll send you on quite the trip. Wikipedia says the creature's glands produce a psychotropic poison that's potent enough to kill a dog. If that risk sounds high (pun intended), then maybe settle for a record named in the amphibian's honour instead. Originally released in 1995, **BARDO POND**'s debut is a watermark moment in post-shoegaze distortion-delia. Setting the ball rolling for the Philadelphian alchemists' later essential releases, ***Bufo Alvarius*** (★★★★ **Fire**) is heavier than Dumbo's hallucination and headier than the Lernaean Hydra.

The Pond are one of the few ensembles whose hazy rehearsal jams are worth owning. See their long-running, numerically titled *Volume* series, for instance. Also pleasing are those of **KANDODO,** heard preparing for their appearance at the 2015 Roadburn Festival on ***Kandodo4: Burning The (Kandl)*** (★★★ **Cardinal Fuzz**). For this shindig, they were joined by Robert Hampson of Loop, whose rhythm section includes members of Kandodo. (Now who feels stuck in a loop?) The second half of this double-album houses the Roadburn set itself. As such, it feels a little repetitive if experiencing the whole caboodle in one sitting. Enjoyed apart, the gradually unfurling, atmospheric instrumentals are so well-stewed you can almost taste the dry ice.

Late last year, **GNOD** made an overdue return to our stereos with *La Mort Du Sens*. Looks like they've re-greased the wheels of their erstwhile prolificacy, as they're back already with ***Hexen Valley*** (★★★★ **Rocket**). The highlight is its second track Spotlight, which is about 15 minutes long and hinges on one of the deepest, nastiest, most authoritatively repetitive basslines since Blindness by The Fall. Poppier isn't the right word but if you fancy something shorter then Skies Are Red feels like early Sonic Youth or Swans are considering (but ultimately refusing) to cover the Beastie Boys' Sabotage. Befitting its title, Antidepressants is somewhat calmer (initially, at least) and even features some piano prods. About half way through it, GNOD kick off again and it's back to swirly-whirly, spacy-bassy, evil-weasel business. Waves Of Fear, meanwhile, could almost be described as a ballad, albeit one that's spent time lurking in *Twin Peaks*' Black Lodge and returned more than a little skewwhiff.

On their Bandcamp page, **REIGNS**' output is described as "sea-sick electro-hauntings from Wessex". Too electronic for a position in the coveted Psych Collector column? To reiterate, psych is not the instruments one uses or the genre in which one dabbles. It's a state of mind, dude. Besides, if we circle back to Hawkwind, electronics were a crucial aspect in the evolution of space rock. There are different kinds of space, of course. Some sort of concept album about a hermitic hoarder, which may or may not reflect the actual lives of the brothers Tim and Roo Farthing who recorded it, ***Tollinghurst*** (★★★★ **Wrong Speed**) is a very filmic or perhaps literary record which demands full attention and repeat listens. On that basis, Hawkwind would surely grant their approval and perhaps even offer to help tidy the shed.

Richard Thompson
(guitar, vocal): A Collection Of Rare & Unreleased Material (1969-1976) – Super Deluxe Edition

★★★★

Universal 3676259 (2LP)

Folk troubadour's buried treasure

Originally released in 1976, this double compendium plugged the gap created by Thompson's imminent hiatus. A career retrospective with a twist, the first LP comprised unreleased session cuts, as well as the opener from Fairport's debut album – hardly 'rare', but vital in helping trace his artistic development from disciple of the SF Sound to the most original guitarist of his generation. Highlights include a version of Ballad Of Easy Rider (it didn't fit the Celtic mould of *Liege & Lief*) and two performances (Dark End Of The Street, A Heart Needs A Home) demonstrating that Linda's honeyed larynx was often a match for Sandy's. The second LP contained two extended workouts from a performance at Oxford Polytechnic, a smouldering take of Night Comes In and a scintillating Calvary Cross. *Johnnie Johnstone*

Toyah
Toyah! Toyah! Toyah!

★★★★

Cherry Red CDBRED 841 (CD/DVD, LP)

Punk-popper, live in 1980

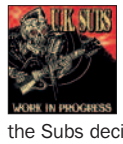
Birmingham actress Toyah Wilcox confused some by pursuing a parallel career in music and operating somewhere between punk and pop. She gained some punk credibility by appearing in Derek Jarman's 1978 film *Jubilee*, alongside Adam Ant, Wayne County, The Slits and Siouxsie And The Banshees. She released live album *Toyah! Toyah! Toyah!* in 1980. Recorded at Club Lafayette, Wolverhampton, on 17 June that year, it rose to No 22 on the national album chart. Now reissued on LP and CD, the CD version includes a DVD of the 1980 ATV documentary *Toyah*, the first time it's been released on disc, plus three previously unreleased tracks. It's a rousing if slick performance, with Toyah's yelping, lisping delivery to the fore, with the strident, keyboard-swathed epic Ieya a standout. *Shane Baldwin*

UK Subs
Work In Progress

★★★★

Captain Oi! AHOYD 10310 (2LP)

Indestructible punks reach 'W'



At some point in their long career (I doubt it was their plan from the start) the Subs decided to release an album for every letter in the alphabet, and 2010 found them at 'W', hence *Work In Progress*. This beautifully packaged reissue presents the album on two 10" vinyl discs, one gold, one silver, and is the first time the album has been available on vinyl since its original release. The sleeve has the lyrics to all 14 songs, including Charlie Harper's co-write with Rancid's Lars Frederiksen, the stuttering and spitting This Chaos. It was one of the band's strongest later albums, right from ferocious opener Creation. Elsewhere, The Axe has hints of The Clash, and Robot Age is dense, moody and menacing. *Shane Baldwin*

Xentrix
Shattered Existence

★★★

Cherry Red/Dissonance QDISS 0203 CDD (CD)

Brit thrash hopeful's debut reissued with liner notes

Oft-derided as a weak imitation of their US peers, Preston thrash metal band Xentrix always struggled to be taken seriously. A novelty cover of Ray Parker Jr's Ghostbusters hardly bolstered their reputation as trailblazers to keep a watchful eye on. And yet there was much to recommend them as evidenced by this 1989 debut album. Opener No Compromise showed their mastery of Anthrax-style speed metal; the chugging riffs and lead singer Chris Astley's barked vocals on Balance Of Power was a decent stab at harnessing Metallica's core stylings. The blistering Reasons For Destruction, meanwhile showed their capability of mining heavier territory. Reissued here it makes for a decent time capsule for fans of late 80s thrash, though the aforementioned Ghostbusters cover and its attendant EP – tacked on as an extra – are best avoided. *Paul Bowler*

Frank Zappa & The Mothers Of Invention
The Mothers 1971

★★★★

Zappa Records ZR 20038 (8CD)

Flo & Eddie-period Mothers motherlode

The Mothers 1971 features the four-show run that closed NYC's Fillmore East on 5-6 June 1971, including the full John Lennon and Yoko Ono encore (Lennon on throat-shredding form on Well); the full London Rainbow Theatre show that brought a curtain down on this era of The Mothers; bonus live tracks from June 1971 shows; the Tears Began To Fall/Junier Mintz Boogie single; and radio spots. The shows represent a riot of imagination, wit and

virtuosity (not to mention FIVE Billy The Mountains). The cartoonish, acquired-taste humour of this period is offset by wild and muscular heaviness (check the Chunga's Revenge from Disc Four or Willie The Pimp from the final Filmore show). A macabre sidenote – the Rainbow show ends with the sound of Frank Zappa being flung from the stage by an intruder after a reggae-tinged cover of I Want To Hold Your Hand, an assault that resulted in life-changing injuries. You'll only want to hear that once. Also out, *Live At The Fillmore East, June 1971* – a 3LP expanded edition of the original album with bonus material culled from *The Mothers 1971*, except for the vinyl-only King Kong Solos – and the *Rainbow Theatre* set on 3LP. *Jamie Atkins*

Zero 7

Yeah Ghost

★★★★

New State Entertainment NEW 9275 LP (2LP)

Uptempo downtempo on duo's fourth

By the time Zero 7 – Henry Binns and Sam Hardaker – released their fourth album, *Yeah Ghost* in 2009, chill-out had run its course. What had been ground-breaking for the duo a decade before had now become so absorbed into the mainstream, it seemed every bar, shop and waiting room had downtempo being piped out. Aware of this, the duo's last album to date suggested they, too, were tired of being in the background at everyone's dinner party. Mr McGee and Medicine Man are clattering jive-shuffles redolent of Girls Aloud (a good thing, *RC* hastens to add). Everything Up (Zizou), a tribute to Zinedine Zidane sung by Binns, owes a debt to Talking Heads; Sleeper is propulsive glam-electro. It's only on Pop Art Blue do we get back on brand: a wistful drifting piece with the crystalline vocals of Martha Tilston. *Daryl Easlea*

VARIOUS ARTISTS

Bored Teenagers Vol. 13: 16 Great British Punk Originals '77 – '82

★★★★

Bin Liner RUBBISHCD 021 (CD, LP)

More punk super-rarities from Dizzy's bin

Dizzy Detour's admirable quest to seek out impossibly rare punk records continues, and here he gives us 30 tracks from five bands you've never heard of (the LP version contains 16 tracks). The Precautions formed in Portsmouth in 1979 and recorded a nine-track demo, four of which are included here. This is classic '77-style punk, all buzzsaw guitar and pacy, boxy drums. Formed in 1978, R.U.1.2 self-released a hundred copies of their punk/powerpop single She's Gone, Scottish outfit Belsen Horrors weigh in with nine demo tracks, including an amusingly ramshackle cover of Virginia Plain, and we get Ottershaw's F-Effect with their eery, atmospheric Rave Reviews single. Finally, Roxy Club regulars The Mistakes deliver six slabs of punchy punk produced by Martin Hannett, *Shane Baldwin*

Dave Brock Presents This Was Your Future

★★★

Cherry Red CRCDBOX 122 (3CD)

Space – with crowds of chums

Subtitled *Space Rock (And Other Psychedelics)* 1978-1998, this 3CD set brings together more long-haired, wild-eyed acts than could cram into a muddy field for the weekend. Forty tracks unite Hawkwind – led, of course, by Brock – with their varied incarnations (Hawklords, Sonic Assassins), associates (Huw Lloyd-Langton, Michael Moorcock, Robert Calvert) and other festival-orbiting chums such as the Magic Mushroom Band, Ozric Tentacles and Gong (and sometime Hawkwind) synth stylist Tim Blake. No two tracks by the same band, which range from out-and-out rockers to echoing electronica, noise-mongers like Praise Space Electric, the frenetic Mandragora and the cheery (it's all relative) Boris And His Bolshie Balalaika with their near-singalong Mushroom Soup. Not so much a compilation as a lifestyle lesson with an artist-by-artist overview. *Nick Dalton*

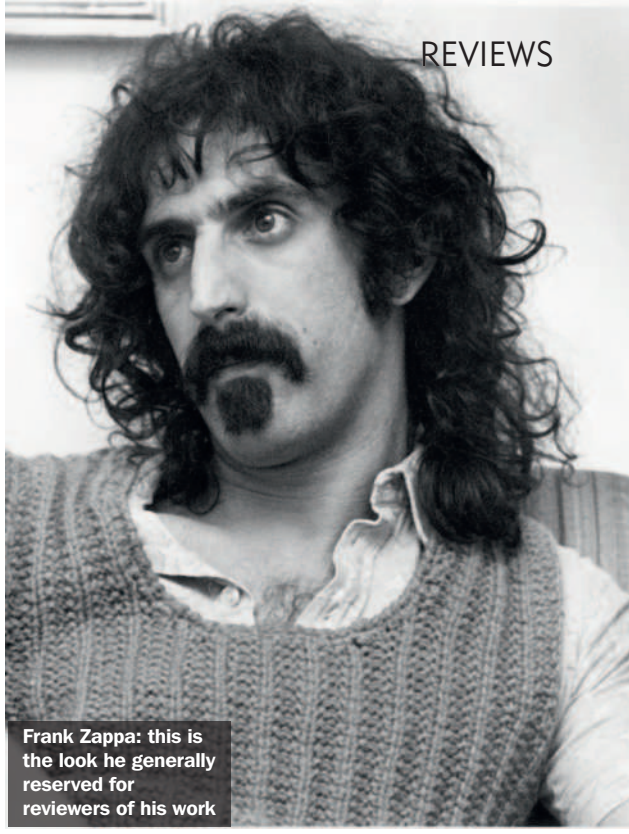
David Hepworth's Deep 70s

★★★★

Demon EDSL 0071 (4CD, 2LP)

TV talking head's personal take on an era

Former *Whistle Test* host Hepworth curates 72 "underrated songs from a misunderstood decade" for our delectation. This rifle through his record collection stops short of anything new wave but cleverly nails the essence of the bands he features by going for the less obvious options: hence Mott's I Wish I Was Your Mother, not Dudes, and Family's My Friend The Sun rather than Burlesque. The tone is more self-deprecating than his book rating 1971 "rock's golden year", and the four themed CDs – marginally more American than UK in content – are anything but definitive. Yet this collection, also available on (abridged) double vinyl for traditionalists, will inspire many a pub or dinner-party debate, and that's undoubtedly its *raison d'etre*. Job done... *Michael Heatley*



Frank Zappa: this is the look he generally reserved for reviewers of his work

PLEASE RELEASE ME

Our regular look at albums crying out for reissue

Colin Towns

Full Circle OST

Virgin V2093

These days multi-instrumentalist Colin Towns is renowned as a prolific film, television and theatre composer and the founder of The Mask Orchestra, but in 1978 he was better known as the keyboard player in the Ian Gillan Band. This was the year Gillan ditched the jazzy, arty stuff and went back to playing hard rock, a change in which Towns' role was pivotal; it was also the year Towns released the soundtrack LP to the supernatural horror film *Full Circle*. Starring Mia Farrow as Julia Lofting, *Full Circle* opened in London in May 1978 but wasn't exactly a major box office smash, so you can be forgiven for scratching your head. Three years later it was released in the States as *The Haunting Of Julia*, but again it failed to find favour. The soundtrack, however, is an object of rare beauty. Recorded at Gillan's Kingsway studios, *Full Circle* is a solo work composed and executed solely by Towns, with the exception of some addition percussion credited to bandmate Mark Nauseef.

The album is dominated by the haunting yet sublime refrain of Full Circle (Main Theme) which both opens and closes the album. Starting as a simple piano piece, this refrain is gradually layered with synths until it takes flight, building in intensity. Birdsong links the opening cut to Park, a mesmerising yet powerful interlude, which in turn gives way to echoing footsteps and Have You Got A Magnificent Problem? (Inside The Mental Home), a short piece on which – for the first half at least – Towns pounds on the keyboard, hinting at some degree of malevolence to come. Pretty Men Are Very Receptive (The Séance) continues this air of menace and it's at this point that you realise just what a gifted composer Towns is, using simple melodies to develop a deep feeling of unease. As a touch of relief, the side then plays out with Kate, a piece which is more upbeat and considerably less disturbing.

Side Two opens with the only vocal piece, Olivia. It would be unfair to suggest that, as a singer, Towns is a great pianist, yet although he acquits himself reasonably as a vocalist this is the album's weakest cut with a basic delivery and an avalanche of backing vocals. A known singer would have done more to have lifted it above the ordinary, and the instrumental passage which rounds the song off is much more interesting. Love Scene reprises the album's main melody, this time on flute with a piano backing coming in at the midway point and then finally a synth joining the refrain. It's a lilting calm before the storm, as although the ominous low note and keyboard flurries that introduce 'Magnus' – The Unwelcome Intrusion do warn of things to come; the unexpected crescendo of tubular bells is still quite an unsettling bombshell. An intense and seemingly triumphant return to the main theme, this time subtitled Everything's Right Now (and opening with a number of piano flourishes that Gillan fans might recognise from Towns' later solo spots onstage) takes the record to its fade.

A snippet from the album was used as part of Ian Gillan Band's intro tape, but regrettably *Full Circle* itself has been unfairly and unreasonably consigned to the vinyl wasteland of history – a great shame for such a wonderful body of work. *John Tucker*

New Albums

World In Slow Motion

Philly's 'constant hitmaker' hits his patient stride.
By Kevin Harley

Kurt Vile

(watch my moves)

★★★★

Fiction/Verve B3485101 (CD, 2LP)

A slacker-rock Springsteen from Philadelphia, Kurt Vile has always seemed in his element in a state of baked repose, mind flickering freely through the record-store racks of his influences and otherwise. For his eighth album, Vile found himself well-positioned to double down on his default mode, and to take the time to rarefy matters. Half recorded in his new home studio OKV Central during lockdown, and half-recorded in LA with Elliott Smith producer Rob Schnapf, the result is an immersive, inviting set of beatifically zonked songs from the couch, with room left open for collaborators, covers and psychedelic colours in that tight-but-loose manner Vile has made his own.

Vile's control is key to *moves*, an album of rich, warm rewards for attentive appreciation. Whereas 2018's *Bottle It In* harboured cuts that breached the 10-minute mark, *moves* emphasises Vile's looping arrangements, droll story-songs and easygoing melodicism with song-by-song concision: while the album sprawls at 74 minutes, the individual tracks stay sharp. His homages to other artists, meanwhile, enhance the sense of an artist who knows where he's at, even when the headspace is hazy.

In two and a half minutes, Going On A Plane Today makes the case with a crisp, good-humoured tale of aerophobia en route to a Neil Young support slot. Tenor sax from the Sun Ra Arkestra's James Stewart takes wing in tune with a song of warm befuddlement, deftly crafted to endear and engage. Travel motifs recur in Flyin (Like A Fast Train), deceptively so as Vile assumes a state of tremolo-wobbled stasis – and, er, undress. "Playin' in the music room in my underwear," he coos, before a relatable pandemic-era rejoinder: "I've been bamboozled." Stewart's sax returns for the baked noodling of Like Exploding Stones, where Vile travels further inwards, "out of sight".

No matter how deep he goes, Vile's discipline holds. Palace Of OKV In Reverse is clutter-free, its fried guitars wrapped around a shaggily Young-ian vocal like comfort blankets. On Mount Airy Hill (Way Gone), the self-dissolution suggested by its melting guitars comes balanced by the kind of melody that takes focused work to make sound so easy. There's brightness, too, in Hey Like A Child, a song as innocent-sounding as its title.

Vile's liquid guitars remain a joy throughout, but that doesn't mean even he didn't have some bummer moments during the last two years. With sympathetic vocals from Cate Le Bon, Jesus On A Wire issues a tender lamentation for times when faith seems to be in short supply. Elsewhere, sweet balms for the suffering unfold. On Cool Water, Vile honours Hank Williams, Sons Of The Pioneers, Marty Robbins and The Glaser Brothers, sounding out refreshing notes of gratitude for music's gifts on an album of many such grace notes. Another is Wages Of Sin, where Vile covers Bruce Springsteen and owns the song without audibly rousing himself from the beanbag for the job.

Dreamy closer Stuffed Leopard revisits Springsteen, with a reference to Candy's Room. "I'm just in the same place again," sings Vile, be that place his record collection or Philly homestead. Either way, *(watch my moves)* finds Vile kicking back and making full use of the time and tricks he has to hand. The result is an album both "bassackwards" and forward-thinking, familiar and fresh, dopey and well-crafted, its sometimes befuddled mindset reacting to befuddled times in the best way its maker knows how. "I don't know much for true," sings Vile on Say The Word, "but I do know the only word is love to see us through." On *(watch my moves)*, sticking to what he knows is all the fuel Vile needs for lift-off.

Q&A

Kurt Vile on home comforts, heroes and hustles…

You recorded half the album at your new home studio. Do you feel comfortable recording that way?
It took a minute to get there. When you're focused on working you're excited about how it's going to be. When it arrives, it's not so simple to get the vibes. It's confusing, using the studio when it's time to work, and then it being your house also. It was a journey to get there but now it is laidback. I got so comfortable it took me back to when I had a day job, hustling my CDRs and recording in my bedroom, except now it's in the comfort of my basement.

You've got some great guests… How did the Cate Le Bon thing happen?
I know Cate through Stella [Mozgawa], the drummer in Warpaint; she's played on lots of my records. Cate was always sweet when we hung out with Stella. She invited me to sing on her album *Reward*. I did a shitty version of trying to sing some back-up from the hotel room on tour but that's, like, irrelevant. When the single Home To You came out I was like, holy shit, this is next level. We hit it off on the road and I asked if she'd help. We recorded five or six songs; only one made this record. I keep things in the vault. They come out eventually. Or not, it doesn't matter.

Was it a thrill to have James Stewart pitch in?
I'm lucky in Philly because I live just a few blocks from the Sun Ra house. One of the last concerts I saw pre-pandemic was Sun Ra and James was blowing my mind that day. I told my manager a long time ago that I wanted to work with him and we got in touch, he turned up, he came down into the basement and we played all kinds of stuff. He's the real thing. It's amazing when you get to play with somebody that's next level.

You chose a Springsteen deep cut to cover.
What spoke to you about Wages Of Sin?
Wages has spoken to me since my mid-20s. Ever since I got a copy of *Tracks*. I'm 42 now. I recorded a version in 2007 and always wanted to revisit it. It's like in the country music tradition, when people hear a song and it speaks to them and it becomes their song, I feel like this is a version of that. It's deep enough that I knew I had to cover it because eventually someone else would. And people can try now but, too late, now it's mine.

There's a lot of movement metaphors on the album, plus there's the title… Are you happy to be back in motion?
I am. The title is about how I'm always hustling, Got some moves, got tricks up my sleeve, in some ways I'm competitive. Been doing it a long time, got a lot of records, these are my latest moves. On Mount Airy Hill, I sing, "Watch my moves/He do the snake in the grass." It's got a cocky Jerry Lee Lewis thing in there and it's about the fact that these are my latest moves. And you might want to step aside. Let me get through!
As told to Kevin Harley

NEW ALBUM OF THE MONTH

Photos: Pitchfork

Kurt Vile: the Tarzan reboot was a lot more of an indie-casual vibe

Combat Rock

Revitalized rhythm queens, refining their shining.

By Chris Roberts

Warpaint: someone made the mistake of leaving their new press shots next to where the kids keep their crayons

Warpaint

Radiate Like This

★★★★★

Virgin/Heirlooms 2438887880 (CD, LP)

It's hard to believe Warpaint's debut album emerged 12 years ago, as their nebulous, indefinable, floating grooves still feel as fresh as a field of crackerjacks. They still sound new, different, impossible to pin down. Then again, this fourth album glows with a maturity, a consummate confidence. They know what they're good at and do it very, very well – and yet perhaps even they couldn't identify or diagnose the alchemy with which they conjure up improbably fluid atmospheres – dreamy but muscular, hazy yet crystalline, enigmatically exuding more sunlight and shadow than the sum of their parts. The four women click and connect in a way so rare that theoretically you could put the four greatest musicians in the world in a room and this level of rhythmic transcendence just wouldn't happen.

It's good news, then, that they gathered in drummer Stella Mozgawa's Joshua Tree studio in 2019 and began radiating like this. But the story of this sultry treat took a twist then, as the pandemic prompted delays. Warpaint turned this to their advantage, with each member sculpting and tweaking, at home, what they'd thought was finished, thus finding new angles and emphases. The results mean you can respond to the record as a surface groove which fills the room or as a more heady "artronica" trip, as lovely little details peep out within each track. Primarily, though, make no mistake, this is music which gets you nodding happily from Minute One, and which for all its undoubted depth slaps a beaming grin on your face. You'll dance, with a sort of arty shuffle, even if you don't dance.

It preaches positivity, albeit not in a lame, lecturing way. The songs celebrate the mountains and valleys of being alive, most effectively on Champion, which slinks along like a sleepy big cat, potentially dangerous but presently relaxed. Warpaint use latent energy as well as any band around. Champion is Warpaint in excelsis; irresistible and impish in its understated insinuations. As it sighs and smiles, "I'm a million years old, I'm a champion," it both winks with "indie" irony and dives gleefully into pop bliss. This in-the-zone mesmeric motion continues through Hips and Hard To Tell You, with that rhythm section of Mozgawa and bassist Jenny Lee Lindberg never trying too hard but always nailing it. The spaces between, what's left out, are as important here as they were for Tom Tom Club. Older listeners may also think of Warpaint as a kind of souped-up Slits, although The Au Pairs would be a cuter, more astute reference point, as would Delta 5. You'd have to refract those pioneers through a mesh of music's subsequent leaning into hip-hop and R&B, however. Warpaint hardly ever rock: they funk, languidly. Drifters like Like Sweetness and Melting showcase the less tightly wound side of the band, and nothing's sacrificed. The backing vocals on Stevie and the tick-tocking awe of Altar confirm that this is a unique unit who've arrived at a state of grace. An unmitigated joy.

Archive

Call To Arms & Angels

★★★★

Dangervisit VISIT 21 X (2CD, 3LP)

Lengthy and capricious 12th studio release

South London collective Archive have been confounding expectations since they formed nearly three decades ago. Inhabiting the peripheries of trip hop in the mid-90s, they've continued to evolve, becoming more progressive and eclectic with each release. Britain has been stubbornly resistant to this Radiohead-like transformation, though our neighbouring French-speaking nations love them, and Germany and Poland have been getting in on the act recently, too. Triple album *Call To Arms & Angels* is extraordinary in length and scope, addressing modern dystopian times with 15-minute epics that veer from ambient soundscapes to pulsating rockscapes, neo-soul to Heldon-like mechanised electronica, freak folk to Queen-like harmony gymnastics. It's mercurial and labyrinthine and will give their fans an almost unfathomable wealth of material to get immersed in. *Jeremy Allen*

Belle And Sebastian

A Bit Of Previous

★★★

Matador OLE1845 (CD, LP)

Bookish indie veterans mature in style

Long after they seemed to emerge from school textbooks' margins, Stuart Murdoch's literate pop vets Belle And Sebastan have proven gracefully adept at navigating midlife regrets and resolve. Recorded in their native Glasgow, the group's first studio album since 2015 leans into core band virtues to find fortitude before time's passage. Between vibrant melodies and worry-lashed lyrics, *Previous* looks to companionship and melody as bulwarks, from Talk To Me Talk To Me's "ecstasy of company" to Come On Home's buoyant spritz and A World Without You's show of constancy. Sarah Martin adds a deepening, impassioned plea for female safety on Reclaim The Night, while Working Boy In New York City offers a spry summation of an album flushed with wise, wistful pop charm, sung "to the hope inside you". *Kevin Harley*

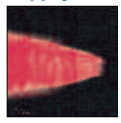
Bloc Party

Alpha Games

★★★★

Infectious IFMC 762665.1 (CD, LP)

Newish line-up, returning happily to old moves



In the six years since previous album *Hymns* introduced a new rhythm section, with frontman Kele Okereke and guitarist Russell Lissack the sole remaining founder members, Bloc Party have toured 2005's garlanded debut *Silent Alarm* in full. It seems to have reignited an anger in Okereke and the singer and guitarist needs his band at full power to help transmit this lyrical vitriol. Thankfully Lissack's guitars are a chainsaw assault on In Situ and the climax of the sinister The Peace Offering. The wonderfully petty Callum Is A Snake sounds like a much younger band, Louise Birtles' drums a battering ram behind Okereke's insults. The hypnotic Sex Magik is a nod to their more recent dreaminess, but the glam romp The Girls Are Fighting reflects a band reliving their adolescence in startlingly convincing fashion. *John Earls*

Blossoms

Ribbon Around The Bomb

★★★★

EMI EMI2053 (CD/2CD, LP/2LP, Cassette)

Indie favourites pull off a concept album

Forever on tour since their self-titled debut album reached No 1 in 2016, the pandemic forced Stockport indie charmers Blossoms to take stock. Singer Tom Ogden married his partner, the sister of his bandmate Joe Donovan, and it has resulted in the concept of "The Writer", reflecting on his career. In truth, the backstory isn't needed to enjoy a collection from a band who've always seemed destined to grow old serenely. The melancholy at the core of their early singles bears fruit here. The Sulking Poet has the verve and wry worldview of Paul Simon, while orchestral melodrama Visions would fit on ABC's *The Lexicon Of Love*. *Ribbon Around The Bomb* is mellower while maintaining a gift for melody. Blossoms move away from sweaty floorfillers with a natural grace. *John Earls*

Boulevards

Electric Cowboy: Born In The Carolina Mud

★★★

New West LPNTR 2028 (CD, LP)

New adventures in rancher funk

It is hard to believe Boulevards – North Carolina soul man Jamil Rashad's alter-ego – are already onto their third album. The psychedelic punk-funk combination of Rashad's myriad influences, while never less than at the exciting end of proficient, have so far yet to catch flame. *Electric Cowboy...* should mark a significant change for Rashad: composed and recorded with Blake Rhein, guitarist for Durand Jones & the Indications, the album initially tends toward being an overdone homage to a different era.

On repeatedly listening, it hits square – this is exceptionally well-written, sweetly delivered soul, steeped in heritage, yet with much new to add. For example, Time is just beautiful; a rolling groove, full of swooning strings, destined for summer afternoons. *Daryl Easlea*

Roger Eno: get lost in his new "soothing, heartening" record

Calexico
El Mirado
★★★★
City Slang SLANG 50410 (CD, LP)
Tex-Mex vets expand their horizons

"Helpless and hopeless never suited me," sing Calexico, radiating expansive, restorative resilience on their 10th album. Though long since moved beyond Tex-Mex cliché, Joey Burns and John Convertino tap their roots as a source of open-skied possibility on *El Mirador*, recorded in bandmate Sergio Mendoza's Tucson studio in 2021. Whether "looking for a spot just beyond the road" or "shooting for the moon," Calexico complement their facility for drama with vivid flavours, ranged vigorously from Cumbia Del Polvo's dusty mood-song to Rancho Azul's urgent cow-punk. Guests add judicious shading, with Sam Beam's becalmed vocals softening the fraught Harness The Wind and Spain's Depedro embodying Cumbia Peninsula's cry for unity in toxic times. Between the noir-ish El Paso and romantic Constellation, *El Mirador* is a strident return: revitalised and vigorously engaged.
Kevin Harley

Dan Cross
Cup Of Thrills
★★★
Lost For Words LFW 001 CD (CD)
Third solo album from Perfect Disaster guitarist

Cross' last album, *Atheist Anthems*, was accompanied by an expletive-pockmarked single The Paingivers and gallons of angst to boot. The angst remains intact but despite the recruitment of former Julian Cope guitarist Donald Ross Skinner, *Cup Of Thrills* is less reliant on guitar than its predecessor, Cross opting instead to bear his fangs through the bleakly pessimistic sentiments which the new funkier arrangements can't quite disguise. He can still deliver hook-filled guitar anthems (Myself & Myself) but is capable of conjuring up a few luminous surprises, too, such as Einstein – like The Flaming Lips giving Leonard Cohen (circa *The Future*) a theremin-garnished makeover.
Johnnie Johnstone

Crows
Beware Believers
★★★★
Bad Vibrations BADVIBES 1 V 12 (CD, LP)
Post-punks' superb second

London quartet Crows released their debut album, *Silver Tongues*, in 2019 through Balley Records, the label started by IDLES' Joe Talbot. Crows are darker and more nuanced than Talbot's group, but frontman James Cox's vocals at times resemble the IDLES' frontman. On these 11 songs, however, that primal drone is underpinned by layers of dark, shadowy instrumentation. Take, for instance, the sublime Moderation – which sounds like a more disturbed and unstable Interpol – or the moody, film noir dramatics of Room 156, an existential narrative shimmering with both angst and indifference. Yet as loud and boisterous as this is, it's also strangely soothing. A worthy follow-up to their debut, and a fine record with which to soundtrack today's doom-laden dystopia.
Mischa Pearlman

Destroyer
Labyrinthitis
★★★
Bella Union BELLA 1293 VX (CD, LP)
Indie explorer's middling 13th

Dan Bejar's 13th album opens with the soaring It's In Your Heart Now, always ascending if never quite reaching the summit, but an immersive entry point nonetheless. It's followed by dissonant electro (Suffer), sparkling pop (All My Pretty Dresses) stately gothic moodiness with a jarring electric stampede (Tintoretto, It's For You), soporific gliding instrumentals (Labyrinthitis) and a boozy-sounding ballad (The Last Song) to finish. There's a rich seam of cynicism flowing through the album's veins, and it's chock full of sonic surprises, too, but Bejar's restlessly inventive kitchen-sink eclecticism sometimes makes for an uneven listen in the same way that 10cc albums might have bewildered listeners in the mid-70s. But there's certainly plenty to get your teeth into here.
Johnnie Johnstone

Roger Eno
The Turning Year
★★★★
Deutsche Grammophon 4862025 (CD, LP)
Sweet music for very strange times

After *Mixing Colours*, his collaboration with brother Brian, Roger Eno offers *The Turning Year*, a rumination on modern Britain contrasting against the country of Eno's youth. It offers nostalgia, as he notes, "for a better place that no longer exists, or perhaps never existed." Occasionally supported by German String ensemble Scoring Berlin, the 14 pieces are inspired by the quiet lanes, medieval churches and waterways of Suffolk. When the strings appear – most notably on Slow Motion and Hope (The Kindness Of Strangers) – they add a perfect counterpoint to Eno's mournful piano. If Floating Points and Bremer McCoy could grab all the accolades in 2021, then the soothing, heartening tranquillity of *The Turning Year* is emotionally and stylistically on a par.
Daryl Easlea

Keeley Forsyth
Limbs
★★★★
The Leaf Label BAY 124 V (CD, LP)
Experimental wonder from Oldham singer-songwriter

The sparse yet intoxicating world inhabited by Keeley Forsyth saw the one-time actor heralded as Oldham's answer to Scott Walker after 2020 debut album *Debris* arrived as if unearthed from some barren hinterland. If anything, follow-up *Limbs* is even more extreme: with a voice pitched somewhere between that of Anohni and Moses Sumney (particularly on the exquisite Land Animal) Forsyth creates an austere landscape of unsettling leftfield abstractions – synths that drone and skulk drift in and out of focus; forbidding noises stalk tender moments. The effect is powerful, darkly beautiful and often so intense you're left holding your breath: only the strings on Nick Cave and Warren Ellis-like closer I Stand Alone offer relative light relief. Indeed, similarities to late-period Walker don't stop at the avant-garde soundscapes: *Limbs* bears scrutiny to such lofty company.
Shaun Curran

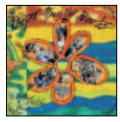
King Gizzard & The Lizard Wizard
Omnium Gatherum
★★★
KGLW KGLW-013 (CD, LP)
Sprawl good things from Oz rockers

After three albums recorded remotely, Melbourne's multi-dimensional psych-rock wizards at least partially reconvene on a record titled for the occasion. The gathering of bandmates at new studio Gizz HQ is marked in style with The Dripping Tap, which demolishes any temptation to add the word 'Spinal' over 18 minutes of prog-jam thrash-metal frenzies. If the rest of the 16-track sprawl can't match up, it's not for want of trying. Instead of favouring one sound, the Kings adopt an all-bases pitch, hurtling from cosmic dreampop (Magenta Mountain) and astral-jazz wig-outs (Kepler 22b) to death-metal (Gaia), hip-hop (Sadie Sorceress), politicised acid-rock (Evilest Man) and off-world lounge-funk (Ambergris) with vigour. If the multi-flavoured reach verges inevitably on diffuse, that's not to knock the untethered energy and invention on long, loud show. As Persistence asserts, assuredly, "Yeah, I go the distance."
Kevin Harley

Ibibio Sound Machine
Electricity
★★★★
Merge Records MRG 765 (CD, LP)
Joyous Afrofuturism from London collective

After years of meeting each other on festival bills, Ibibio Sound Machine asked Hot Chip to produce *Electricity*, their fourth album. As a result, the creators of some of the most exciting yet sadly overlooked music of the 2010s have made their first truly great record, a joyous fusion of afrobeat and electronics. It combines the best of both groups, plus adds in *Remain In Light*, LCD Soundsystem and Fela Kuti. Eno Williams is on startling form, whether it be belting out the onomatopoeic lyrics on fierce opener Protection From Evil or singing in Ibibio on the reflective Afo Ken Doko Mien. All That You Want updates the great 80s dancefloor torch songs – think Shannon, Chaka, and Stephanie Mills. *Electricity* is utterly refreshing.
Daryl Easlea

Davey Johnstone
Deeper Than My Roots
★★★★
Spirit Of The Unicorn SOUMCD 0012
Belated follow-up album to 1973 debut



As the longest-serving continuous member of Elton John's band, Davey Johnstone has added many notable, yet subtle solos to that memorable body of work. Although Elton gained an excellent, enduring sideman, folk-rock lost a rising star – Johnstone added a tuneful, rootsy edge to Magna Carta when he joined in 1970. Despite coming 49 years after his last solo album, *Smiling Face*, *Deeper Than My Roots* shares many of the same values as its predecessor. It is full of impeccably played, well-crafted material such as the swooning Meu Amor, the wig-out of Deeper or the Beatle-esque psychedelia of Black Scottland. Johnstone's son, Elliot handles most of the vocals, yet Johnstone's voice sounds as affecting as it did in 1973 on the glam-stomp of Boxer In The Corner.
Daryl Easlea

Taj Mahal & Ry Cooder
Get On Board
★★★★
Nonesuch 0075597913392 (CD, LP)
Reunited and it feels so good

Showing everyone else what a proper reunion looks like, *Get On Board* sees Taj Mahal and Ry Cooder recording together for the first time since the former's self-titled solo album in 1968. The two cut their teeth as a couple of blues-obsessed teenagers in The Rising Suns, a group who were the next big thing back in '65 but had imploded by the end of the following year.

All these years later, the blues has brought the duo back together, in particular the songs of harmonica player Sonny Terry and guitarist Brownie McGhee. The 11 tracks that make up *Get On Board* are rough-hewn and life-affirming – the two guitarists are clearly having a helluva time and their enthusiasm is infectious. Let's hope for a swifter follow-up this time round.
Jamie Atkins

Photo (Roger Eno): Cielly Eno

Picture Perfect

US singer-songwriter probes at the existential questions on best record yet. *By Shaun Curran.*

Kevin Morby: he'd written down the dates wrong, Glastonbury wasn't for another two months

Kevin Morby

This Is A Photograph

★★★★

Dead Oceans DOC 316 LP (CD, LP, Cassette)

Shaken by the collapse of his father, Kevin Morby began sifting through old family photographs. As he wondered how the man in the faded polaroid, captured in the prime of his life, had become so frail, the big questions were swirling through his mind: about aging, mortality, and what do we do with the time we have on earth.

The 34-year-old uses his seventh solo album to address his fears. "This is what I'll miss about being alive," he sings on the title track, a rare affirmative statement on a record that tries to make sense of uncertainty, of how families age and horizons narrow, and how time is precious.

Morby's music has always been full of longing; for lovers, for friends both present and absent, for the city and its landscape. Past albums have been paeans to New York and California; 2020's *Sundowner* saw him reconnect with his Kansas City upbringing.

After his father recovered, Morby relocated again, this time to Memphis, checking into the Peabody Hotel to work on sketches of songs as he absorbed the city's rich musical heritage: the Mississippi River where Jeff Buckley met his end; the deathplace of Jay Reatard; Graceland; Highway 61.

These signposts give a view into the DNA of Morby's music, which is steeped in American history, mined from traditional folk, indie-rock, country, garage rock and gospel. By pulling all the threads of his songwriting together like never before, *This Is A Photograph* acts as a complete snapshot of Morby the artist.

Fittingly given its title, songs on *This Is A Photograph* glisten evocatively, conjuring nostalgic feelings from vivid vignettes. His lyrics are plain-speaking, but the directness suits his true skill: breathing new life into old sounds. Produced by long-time cohort Sam Cohen across fitful New York sessions in 2021 (and a final session at Sam Phillips' Recording Co in Memphis) for the Morby connoisseur there is something of everything.

Toe-tappers come in the form of the bubblegum garage rock of Reatard tribute Rock Bottom and the folk-rock knees-up of the title track. But his worrying is often set to beautiful music. The country twang of Bittersweet TN, a duet with fellow traveller Erin Rae ("the living took forever but the dying went quick"), and the sweet, swaying, Buckley-referencing A Coat of Butterflies, with its twinkling piano, flourishes of sax and gorgeous choir harmonies, both fret that life's hourglass runs too fast. Stop Before I Cry gets even more personal: between mournful piano chords and latent strings, Morby makes a promise to his partner, fellow musician Katie Crutchfield aka Waxahatchee, that their songs will live on even if their relationship does not.

Country-folk closer, Goodbye To Good Times, is an apposite conclusion. People age, people change, people die, but life is worth it for the little moments, like the ones his parents enjoyed: getting Micky Mantle's autograph, dancing to Tina Turner. The sentiment could be extended to *This Is A Photograph*, the definitive statement thus far from a premier talent.

Q&A

Kevin Morby on how exploring Memphis fed into his excellent latest.

Lots of records deal with loss and grief, but few actually deal with a loved one's close brush with death?
Yeah, exactly. It was an interesting thing to see my father in this weakened state, and then only a couple of hours later, come across this old photograph of him where he's the same age that I am now. It felt like a moment where you're in your early thirties and suddenly you're very much an adult. You also see how quickly someone's life goes by. I see things from a much different place now, especially compared to my twenties. There's a little bit more perspective on everything and a knowledge that life just flies by like a jet plane.

Why did you relocate to Memphis to finish the writing process?
I had been a couple of times, and there was enough for me to be curious about it. It was a very comforting place to be, being in the presence of all those legendary ghosts. But it's kind of a forgotten city. It's almost like if you went to Hollywood or Times Square and it was abandoned. The cultural touchstones there for America are so gigantic: it's Elvis, and it's Martin Luther King, and everything in between, but it's like no one's there.

What was the Peabody Hotel like and how did writing there affect the songs?
The Peabody is amazing. I would describe is as like the Plaza Hotel of the South, but a lot cheaper. It was really cheap because of the pandemic. I had this huge suite, that was really cool but it felt strange, almost post-apocalyptic. My usual process is embedded to the touring cycle, I'm normally against the clock. And this gave me the chance to really live inside of an idea. But a lot of it was about exploring Memphis. That's where a lot of the subject matter was able to form.

It sounds like all the threads of your songwriting really came together for this album?
Yeah, absolutely. And that was not intentional. But I was happy that it was happening. As we were going along, we kind of realised there was an element from every [past] record on the songs, that all the records were represented. And we wanted to make the best version of all the records in one record. That was the goal. And I think we did a pretty good job. *As told to Shaun Curran*

Willie Nelson

A Beautiful Life

★★★

Legacy 19439953562 (CD, LP)

Country rebel's on the road again

He's 89 now, yet Willie never sounds a day older, the gravelly voice still soulful, his bass-y Spanish guitar still twanging. The harmonica of long-time pardner Mickey Raphael wails and the pedal dances around the stand-up bass, creating cool country from somewhere between Austin and Nashville. It's more ballad-driven than in the days when he was a country rebel but Willie still writes a mean tune, whether the touching My Heart Was A Dancer or the twinkle in the eye of I Don't Go To Funerals, while there's a beautiful take on Leonard Cohen's Tower Of Song and a gentle reinvention of the Fab Four's With A Little Help From My Friends that could have you waltzing around the dancefloor.
Nick Dalton

Nik Colk Void

Bucked Up Space

★★★★

Editions Mego Emego 295 (LP)

Long-awaited solo debut gouges new electronic templates (on red wax)

If electronic music too often seems to be recycling its own innovations, the first solo album from Nik Colk Void comes as a subtly shape-shifting milestone. Known for her atmospheric vocal, guitar and modular system excursions with Factory Floor, Carter Tutti Void and NPVR, Void's solo motivation seems driven by subjecting deceptively simple beats to intricate micro-surgery linked or topped by abstract noise ejaculations; Interruption Is Good ostensibly lathers booting minimal techno with unsettling tweaks and dream textures, Big Breather forges a new strain of metallic future-funk dub, Demna is a mangled speed-breaks express, FlatTime a juddering monster-groove mutant. By the time Oversized's mercilessly yanked slo-mo grind is getting gouged with Void's deep guitar, the gauzy static that also splatters the set has become an

essential component in a work of (perhaps unintentionally) cinematic magnitude.
Kris Needs

Marc O
L'Homme de L'Ombre
★★★★
Plastic Sound PSR 011CD (CD, LP)
Chansons d'amour et système économique.

Morrissey once stated that Russell Mael sang in French italics; London-based Frenchman Marc O does exactly that in his mother tongue on the strident, assured art-rock of *L'Homme de L'Ombre*. Marc Olivier is the titular man of the shadows. His debut solo album – with lyrics by author and philosopher Bruno Pons Levy – is never less than fascinating. Le Fondu Des Bas-Fonds D'Ecran is dirty glam-grunge and Le Test De La Femme A Barbe could have come from obvious reference point Serge Gainsbourg's *Histoire De Melody Nelson* – especially as guest bassist Dave Richmond played on the original album. With sleeve-notes by a senior curator at the V&A and subjects ranging from gender politics to the economic system, it is clear that *L'Homme de L'Ombre* is an important – and hugely enjoyable – work. *Daryl Easlea*

Tess Parks
And Those Who Were Seen Dancing
★★★
Fuzz Club FC 175 V 12 DE (CD, LP)
Hypnotic grooves from Canadian psych-rock star

Toronto singer-songwriter Tess Parks released her debut album, *Blood Hot*, in 2013, but only now has its follow-up emerged. Partly that's because Parks had been busy collaborating with The Brian Jonestown Massacre's Anton Newcombe – most recently on their eponymous 2018 record – but also because she gave up music and turned instead to painting for a while before returning with this set of smouldering songs. Lead single Happy Birthday Forever – part trippy lament, part upbeat dance anthem – captures a happy-sad dichotomy perfectly, while Parks' smoke-filled, husky voice purrs to great effect on the brilliantly-titled Brexit At Tiffany's and I See Angels. At times, though, these hypnotic swirls of psychedelic sound lean towards affectation. While part of their charm, they overdo it at times. *Mischa Pearlman*

Pictish Trail
Island Family
★★★
Fire FIRELP 656 (CD, LP)
The return of an indie cult hero

For Isle-of-Eigg dwelling Johnny Lynch, who co-ran the celebrated label Fence Records until 2013 and launched a new musical output in Lost Map soon after, everything seems a wonder. This wide-eyed innocence has often informed his psychedelic one-man-band Pictish Trail. His work is never less than fascinating, and *Island Family*, his fifth album, is a tremendous example of his oeuvre. Exploring the fact that it is difficult for any man to remain an island, the album is full of melody and quirk. On the title track, when it drops to its nursery rhyme refrain about a sycamore tree over a skeletal techno beat, it illustrates how Pictish Trail are the natural successor to the Beta Band. *Island Family* really hits its stride with Melody Something – deranged mellow west coast, which dissolves into the unrelenting beat of Natural Successor, which, to use the musicologist term, grooves like a bastard. Much to enjoy. *Daryl Easlea*

Tess Parks: finally got round to following up her solo debut

Photos: (Kevin Morby) Chantal Anderson; (Tess Parks) Luz Galardo

Röyksopp
Profound Mysteries
★★★
Dog Triumph DOG 051 (CD, Cassette)
Club duo reverse their 'no more albums' policy

In the eight years since apparently signing off with *The Inevitable End*, Norwegian duo Röyksopp have soundtracked a play based on Franz Kafka and contributed to a Rick Rubin compilation. A new album began to seem inevitable. Sure enough, inspired by the mysteries of the universe, album six continues the wide-eyed sense of wonder begun on 2001's *Melody AM*. Breathe, featuring Astrid S, is as infectious a pop song as they've made, while Alison Goldfrapp and Beki Mari respectively front trance bangers Impossible and This Time, This Place. Yet the four instrumentals lack Röyksopp's usual concision, aimless rather than ambient. Not so much profound as patchy. *John Earls*

Luke Steele
Listen To The Water
★★★★
EMI 4554545 (CD, LP)
Empire Of The Sun man's solo debut

Luke Steele is not prone to restraint: his cult-psychers The Sleepy Jackson and flamboyant EDM-conquering electro-poppers Empire Of The Sun were, musically and conceptually, very much of the more-is-more persuasion. But on his debut solo album, Steele is embracing bucolic domesticity – he recently moved his family to a remote Californian ranch – in search of something more grounded. He wears restraint well. These melodic songs, seeded from folk and country, are among the loveliest of his career (particularly Gladiator). But he can't help but tinker: it's easy to hear the earwormy Two Of Us as an EOTS song that's been reined in; Get Out Now is a lighters-in-the-air synth-pop ballad par excellence. By the closing quarter, as on My Boy, he often resembles something close to Hot Chip covering a Radiohead ballad. A low-key triumph. *Shaun Curran*

Stromae
Multitude
★★★★
Universal France 4514398 (CD, LP)
Long-awaited third from reluctant Belgian superstar

Fame sucks, apparently, though eurodance chansonnier Stromae has found it particularly tough. "Sometimes I've had suicidal thoughts and I'm not proud of it," he laments on the Jacques Brel-influenced tearjerker L'Enfer – or "hell" - while he adopts personae throughout this third album, you sense that lyric is drawn from bitter experience. The album is certainly more downbeat than 2013's *Racine Carrée*, which sold four million copies and made him the Francosphere's biggest star, though for all the navel-gazing and melodrama, *Multitude* is a mature and multilayered record that more than lives up to heightened expectations. Moreover, while always being anchored to the storytelling tradition of *les chansons françaises,* the pristine production and audacious beatmaking take pop music to thrilling, unchartered territories at times. *Jeremy Allen*

Alfie Templeman
Mellow Moon
★★★★
Chess Club CC121 (CD, LP, Cassette)
Bedfordshire teenager continues rapid rise

Still only 19, Alfie Templeman has been working towards this full-length debut since his debut single in 2018. Initially slotting next to Declan McKenna and Jack Garratt as DIY pop enthusiasts, aided by co-writers from Jungle and The Vaccines, Templeman suddenly emerges with fabulously polished funk workouts that transcend any attempts to categorise him as indie. Variously recalling Air, Jamiroquai and Basement Jaxx, *Mellow Moon* amounts to one of the best collections of summery pop in ages. Although he plays everything himself, Templeman's tightly packed songs are as crafted as modern pop's battalion of writers and producers, without losing anything in passion. His hero is Todd Rundgren. Not a bad start for trying to match his career. *John Earls*

Michelle Willis
Just One Voice
★★★
GroundUP GUM040821MWCD (CD)
Singer-songwriter blends studio and live recordings

Raised in Toronto and now living in Brooklyn, British-born Michelle Willis boasts an impressive resume, having contributed her luscious vocal harmonies to albums by artists as diverse as Snarky Puppy and Iggy Pop. She's most closely associated, of course, with David Crosby, whom she's toured and recorded with. Significantly, Croz makes two telling cameo appearances on *Just One Voice*; on Janet, a passionate gospel-tinged character study, and the gently mesmeric Trigger. Other guests include Becca Stevens, Michael McDonald and Grégoire Maret but their contributions don't overshadow the sensuous-voiced Willis, whose ethereal harmonies create a shimmering vocal haze on the atmospheric 10ths and Think Well. The best two cuts are left till last; the moody Joni Mitchell-esque Black Night and the slow-burning title song, which glows with a sanctified intensity.
Charles Waring

Wolfgang Flür
Magazine 1
★★★
Cherry Red SFE 096 (CD, LP)
Kraftwerk's former drummer recaptures their glory days

Wolfgang Flür is a living example of how the sci-fi far-futurism of his old group Kraftwerk's sound has finally been overtaken by time. Conceptually themed around that most analogue of thrills, a magazine (imagine!), his new record is positively 80s retro in its like/dislike treatise on consumerism Best Buy, the sophisticated, Midge Ure-aided sonic internationalism of Das Beat and the playful, off-the-wall electro of the title track. Forty years ago *Magazine 1* would have sounded thrilling and alien, but in 2022 even the welcome presence of Flür's techno acolytes Carl Cox and Juan Atkins feels like an embrace of the past. That's no bad thing, though, as demonstrated by Birmingham's to-die-for combination of Flür, Claudia Brücken and Peter Hook. This is certainly the closest we'll ever get to a new Kraftwerk record, and that is reason enough to savour its sounds.
David Pollock

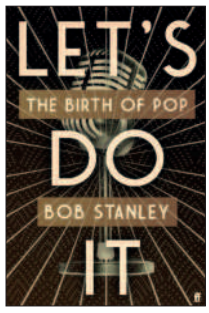
NEXT MONTH

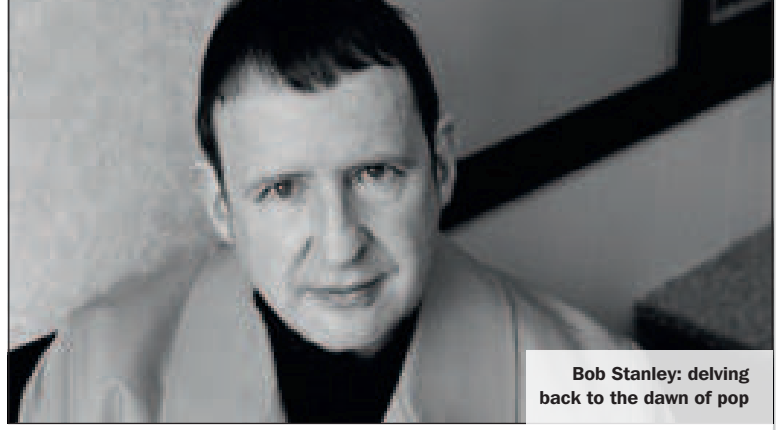
Arcade Fire Neil Young
Charlie Mingus Porridge Radio
Everything Everything Norah Jones

Books

Pop Before Pop

RC scribe goes on a wonderful exploration of the pre-rock era.
By Jamie Atkins





Bob Stanley: delving back to the dawn of pop

Let's Do It – The Birth Of Pop

Bob Stanley
★★★★★
Faber, £25
ISBN 9780571320257, 602 pages

Not content with having written a landmark history of modern pop music with 2013's celebratory *Yeah Yeah Yeah*, Bob Stanley has written its prequel. *Let's Do It* explains how music developed in the first half of the 20th century, from the advent of recorded sound to the easy listening of the early 70s.

Every significant US and UK musical form of the time is discussed – ragtime, music hall, musical theatre, blues, jazz, crooners, country, rock'n'roll, you name it. In doing so, Stanley tells a fascinating alternate history of the era, underlining the extent to which pop was a product of the fast-moving times. The impact of technology on music; racism; censorship; war; misogyny; migration in the US; ideas of authenticity – all among the threads that Stanley uses expertly to emphasise the effect of societal change on pop music.

Most of all, it's a joy. Stanley's curiosity and love for his subject pours from every page. *Let's Do It* could be a staid reference book in the wrong hands, instead, Stanley gives life to undersung musical heroes with vivid, succinct and often hilarious biographies while describing their music with authority and panache.

Early on in the book, Bob Stanley writes, "Almost everyone in this book would have considered themselves an entertainer. I'd have been letting them down if I wrote an encyclopedia." *Let's Do It* honours them all. Every record collecting home should have one.

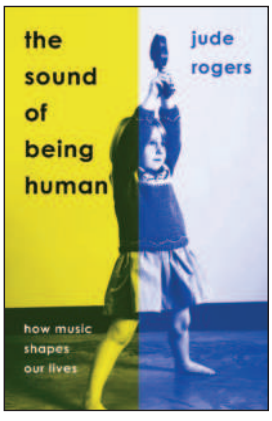
Q&A

Bob Stanley on technology and pop and writing wrongs in his new book.

What made you decide to write this?
Even though *Yeah Yeah Yeah* went back before rock'n'roll to the birth of vinyl – which I saw as the beginning of the modern pop era – at every stage I was thinking, "You need to go back further to understand this, why did that happen?" So the obvious thing for me to do when I finished *YYY* was to go right back to the very first recorded music to understand how the industry and songwriting developed, and why the *sound* of pop changed. Things like soft singing only being possible in the mid-20s because the microphones were able to pick it up are so easy to take for granted. The way pop is entirely bound up in technology is really interesting.

And then there's the way in which pop is shaped by society and vice-versa. How daunting was getting that aspect of it right?
There were several times where I thought, "What the hell have I done? What a stupid idea!" Especially with misogyny and racism – they're things you have to be aware of because if you read any histories, even those written in the 60s and 70s, they largely ignore all that. So I was constantly aware of that and made sure I redressed the balance where I could. But at the same time, what was popular music up until the rock era was almost entirely white and, as far as songwriting was concerned, mostly male. So I didn't want to over-correct it and place emphasis on stuff that wasn't popular, but Bessie Smith was releasing million-sellers.

The descriptions of the artists are so vivid and entertaining: was it especially important to bring them to life that way?
I wanted to write about them like they were pop stars, because they were. To make it feel relevant it was important to draw parallels that go through pop history. That was a way to make people come alive. Especially someone like Al Jolson: you see him on *The Jazz Singer* and think, "What's this got to do with anything?" Trying to explain the popularity of someone whose music you don't like but was so huge is interesting. I don't want to listen to Westlife records, but I want to understand why they had so many No 1s – there has to be a reason.
As told to Jamie Atkins

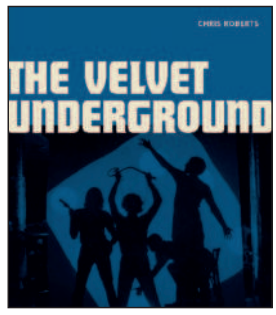


The Sound Of Being Human: How Music Shapes Our Lives

Jude Rogers
★★★★
White Rabbit, £16.99
ISBN139781474622950, 256 pages
Feted journalist presses 'play' on a life of song
Music is the key to life in *The Sound Of Being Human: How Music Shapes Our Lives*, the heartfelt, searching book from journalist Jude Rogers. Across 12 tracks (plus a hidden track – a corker), Rogers charts the songs that shaped her life. But that's not all. Opening with her devastating farewell to the father she lost when she was five, Rogers goes on to anatomise the exchanges that take place between our lives and music at every milestone.

Here, music is not merely the soundtrack or support act to our lives, though it can be. Rogers shows how the music we love shapes and reflects our memories, loves, parenthood, losses and beyond, from childhood and our teens to adulthood and parenthood. As she deftly steers the focus between personal memoir, academic study, exchanges with journalists and band interviews, her writing brims with the lively, engaged intelligence of someone who lives in her material.

Rogers' father is always remembered, a formative influence much-missed, but *The Sound Of Being Human* is only partially about death. It's also, abundantly, about – to borrow a phrase from her beloved R.E.M. – life and how to live it through music, and how music lives through and beyond us. "We just pick up on its vibrations for a while," says Rogers, establishing herself as a writer whose heart and head are finally attuned to the subtlest of emotional frequencies.
Kevin Harley



The Velvet Underground

Chris Roberts
★★★★
Palazzo, £14.99
ISBN 9781786751133, 132 pages
Compact retelling of the mummy and daddy of all art rock bands
The Beatles and Kraftwerk aside, has any group of the last 60 years been more influential than The Velvet Underground? And with recent tomes on Andy Warhol and Nico shedding more light on the tenebrous underbelly of the Factory, do we finally get the book the band deserves? *RC* writer Chris Roberts delivers in this highly enjoyable, lucid and well-researched rattle-through of the key moments of the experimental rock legends and the long shadow they cast.

Roberts interviewed Lou Reed three times and once accidentally sat on Nico's coat, so there aren't the reams of first-hand experience that permeated Victor Bokris' and Gerard Malanga's *Uptight*— instead it's more a synoptic gospel with Reed cast as troubled messiah and naughty boy. Some might argue there's too much Reed and not enough John Cale, though the author illuminates the famous curmudgeon with affection and, in getting a warm reception out of Laughing Lou in 2011, performed miracles many of we scribes could only dream of. True Velvets heads are unlikely to learn a whole lot of new info from this book, but what they do will come with the added sparkle of Roberts' prose.
Jeremy Allen

SO36 – 1978 until today

Sub Opus 36 e.V.
★★★
Ventil Verlag, £30
ISBN9783955751654, 480 pages
New edition of tome documenting the life and times of Berlin nightclub
The nightclub performs a multitude of societal functions, providing a safe space for marginalised groups, but recent global events have shown us how fragile places like the SO36 can be; it was only the generosity of patrons and a recent media campaign that saved the legendary Kreuzberg boîte from going under. But it was always thus – the first iteration of S.O.3.6. (with added punctuation) went out of business in 1979, a year after opening, and there's a lengthy interview with the first proprietor who was happy to see the back of the place to prove it. Other contributors include Wolfgang Müller of Die Tödliche Doris, Henry Rollins, Mark Reeder and Bettina Köster, with the book charting the decadent early days of Bowie, Iggy, Einstürzende Neubauten and New Order, the vibrant gay scene and Love Parade of the 90s, and the slightly disappointing emo and hardcore of the present. Over 480 pages, there are photos, flyers and reminiscences collected together in a haphazard, fanzine-like sprawl, half in English, half in German, with a welcome gigography as an appendix. It'll mean more to those who were there, but it still works as a social history of Berlin in microcosm over the last 40-odd years.
Jeremy Allen

The Jam: classic picture book reissued

Hot Stuff: The Story Of The Rolling Stones

Matt Lee

★★★★★

Welbeck, £25

ISBN 978178739-3073, 256 pages

We have a winner in the Stones memorabilia stakes

Matt Lee holds the Guinness world record for owning the biggest collection of Stones memorabilia in the world – 2,789 items. This lavish book beautifully presents a huge chunk of them, starting with an acetate of their first studio recording from 1963 right up to a T-shirt worn by Mick Jagger onstage in 2019 before Covid removed the Stones from the touring circuit. Between that is a veritable banquet of items from posters, flyers, T-shirts, records, set lists, backstage passes, clothing, gold records, contracts and all manner of stuff. My favourite items are the lanyards from a private gig for Deutsche Bank in Barcelona in 2007 where a suited Lee and a mate blagged their way in with copies of the *Financial Times*. It's poignant that all the Stones endorse the book, including the late Charlie Watts. *Ian Shirley*

The Damned 1976-1978

Bryan James, Rat Scabies, Captain Sensible, Dave Vanian

★★★★

Away With Media, £75

ISBN9781910469491, 240 pages

Superb coffee table-busting chronicle of punk rock rabble

This is one hefty tome, in large format, with a thick matte black cover, and the pages printed on satisfyingly thick, glossy photo paper.

The publishers describe *The Damned 1976-1978* as a photobook, but there's a lot more to it than that. It's a limited-edition run of 1,500 copies, signed by original members Brian James, Dave Vanian, Captain Sensible and Rat Scabies, and there are new in-depth interviews with all four, a plethora of press cuttings, nicely designed illustrations, and, yes, many superb photos.

Here, guitarist Brian James talks about his early band Bastard, and the inevitable problems they faced with that name, while Rat Scabies talks about auditioning for the infamous London SS and meeting Brian James there. They hit it off immediately and began working together. He says that all the members of The Damned "had disjointed backgrounds. We weren't all from happy families."

Captain Sensible recalls that, "At the time of joining The Damned, I was going out with this very nice, very pretty nurse named Penny… She gave me the ultimatum: 'It's me or that horrible band'", and Brian James sums up by reflecting that, "We burned so bright that we had to stop."
Shane Baldwin

The Blues Dream Of Billy Boy Arnold…

Billy Boy Arnold with Kim Field

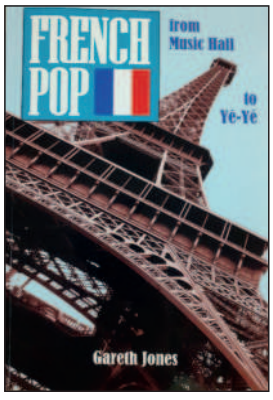
★★★★

University Of Chicago Press, £24

ISBN 139780809205 288 pages

The fascinating tale of Chicago bluesman

Harmonica player Billy Boy Arnold is the last man standing from the post-war Chicago blues era. Born in 1935, he is a walking encyclopedia of Chicago blues. Mentored by John Lee 'Sonny Boy' Williamson and Little Walter, he befriended Big Bill Broonzy, Johnny Shines and Tampa Red, making his recording debut aged 17. Joining Bo Diddley playing on the street in 1951, he later appeared on some of Bo's biggest hits. Turned down by Chess, he joined Vee Jay Records, waxing I Ain't Got You and I Wish You Would, covered by The Yardbirds. Arnold says he never got the royalties. With stories of, and insights into, Chicago blues and record companies, plus vintage photos and discography, this is the blues biography to end them all.
Tony Burke



French Pop: From Music Hall to Yé-Yé

Gareth Jones

★★★★

Music Mentor, £31.99

ISBN 9781739966706, 542 pages

Rncyclopaedic trawl through early pop across La Manche

The Olympia Music Hall in Paris opened in 1893, and its debut headline act was a certain Le Pétomane, a French entertainer who could fart on command. Some would argue that music across the Channel peaked that night, though Gareth Jones makes a vigorous case for its vitality, leaving no stone unturned as he traces a lineage that culminates in the hitherto biggest free concert ever staged in 1963 for a *Salut les copains* yé-yé spectacular at Place de la Nation: 150,000 teens showed up from all over France when a few thousand had been expected. *French Pop* repudiates the idea that yé-yé was simply a knock off of American rock'n'roll with a French twist, and the author includes jazz, chanson, bossa nova, exotica, surf and a plethora of other genres to make his case, all contextualised culturally and historically. Such stringent detail helps bring to life artists you may have never heard of like Danny Boy et ses Pénitents, outsider rivals to Les Chats Sauvages; the Pénitents were supposedly Madagascan students who wore KKK-like hoods so their parents wouldn't recognise them on the telly. *French Pop* may become a reference book for a niche group of enthusiasts but its very existence is welcomed all the same. *Jeremy Allen*

Brittle With Relics – A History Of Wales 1962-97

Richard King

★★★★

Faber, £25

ISBN 9780571295647, 544 pages

Waving not drowning

From early examples of direct action in the name of the Welsh language, to the vote for Welsh devolution in 1997, *Brittle With Relics* is a powerful and eloquent account of one of the most turbulent periods in Welsh history.

Considering an oral history the best way to ensure that "the participants in this history are heard on their own terms and by their own authority" Richard King (*The Lark Ascending*, *Original Rockers*, *How Soon Is Now?*) interviewed over 90 notable figures – politicians, activists, writers, musicians and more. The sum of these charismatic and informed voices provides a nuanced and balanced account of a time of seismic change and its effect on national identity. The flooding of Capel Celyn, a village in the Tryweryn valley to create a reservoir for Liverpool; the Aberfan disaster; the miners' strike of 1984-85 – all major events that speak of the British state's disregard for Wales, recounted with passion and humanity. Culture provides a moving backbone to the story, whether it's Neil Kinnock rhapsodising about the world class opera talent put on by miners' institutes; Michael Sheen reflecting on the unlikely infrastructure available to young actors of his generation; or Manics frontman James Dean Bradfield extolling the virtues of growing up in a culturally sophisticated, intellectually curious environment. King's skilful and succinct scene-setting passages give context to his expert interviews, making *Brittle With Relics* required reading for anybody curious about British history and Welsh music. *Jamie Atkins*

In The Crowd – 40th Anniversary Edition

Derek D'Souza

★★★★

www.souldeep.co.uk, £45

ISBN 9781739758615, 240 pages

Essential Jam photobook

Derek D'Souza's breakthrough as a photographer is due to Paul Weller's generosity and adventurous spirit; at the turn of the 80s, at the height of his role as 'Spokesperson Of His Generation™', Weller's mistrust of established hierarchies ensured he often reached out to followers to write about and photograph The Jam. D'Souza was a fan who'd smuggled his camera into gigs and sending pictures to the group's fan club led to him being the official photographer for the group's Absolute Beginners photoshoot. Taken at West London's Chiswick Park in 1981, it forms the centre of *In The Crowd* and these shots are firmly part of The Jam's iconography. But it's D'Souza's candid and live shots that really sing: Rick Buckler at the *Asteroids* machine, Weller at the pool table; the band in absolute excelsis on the *Trans Global Unity Express* tour. As Claire Mahoney writes in her short essay about being a teenage fan in the book, "when he [*D'Souza*] took his shots, he wasn't just doing a job. Behind that lens are running all the emotions [*of being a fan*]… his photographs are the distillation of all the joy and exhilaration of being at a Jam gig." *In The Crowd* captures why, for so many, The Jam were so much more than a group; they *were* the 'way of life' that the *Quadrophenia* posters suggested. *Daryl Easlea*

Tony Hadley: My Life In Pictures

★★★

Omnibus Press, £20

ISBN 9781973172718, 176 pages

Cutting a long story short

Although no longer singing with Spandau Ballet, the band in which he made his name, Tony Hadley's place in UK popular culture is guaranteed, as underlined by the publication of *My Life In Pictures*, his second autobiography to date. Although Gary Kemp wrote the songs, boy did Hadley deliver them. As a result, there will always be room at both summer festivals and Winter Gardens for Hadley to sing Gold, the UK's unofficial national anthem. His cheery everybloke persona has forever been set against Kemp's densely plotted meaningfulness. Yet Hadley's breezy collection of photographs and annotations keeps any animosity between them at bay: like his ex-wife here, estranged bandmates are all given due respect. It is easy to forget today how exciting Spandau were in their heyday. When they were photographed in Saint-Tropez, it was possibly the most exotic thing many had seen in pop until Duran Duran got on their boat. *My Life In Pictures* also makes this writer understand clearly why all music-loving older friends thought Spandau were poseurs of the uppermost order. But my, how they styled it out. From Hadley's time at the Blitz club to *Chicago* (the musical) to *I'm A Celebrity Get Me Out Of Here*, *My Life In Pictures* is rarely less than thoroughly engaging. *Daryl Easlea*

Rickenbacker Guitars: Out Of The Frying Pan Into The Fireglo

Martin Kelly and Paul Kelly

★★★★

Phantom Books, £35

ISBN 9781739948917, 336 pages

The definitive history of a magical marque

John Lennon's purchase of a Rickenbacker in Hamburg in November 1960 was perhaps the most significant guitar sale ever. Just over three years later the company gifted him another, while their second-only electric 12-string went to his bandmate George. Seeing that 12-string in *A Hard Day's Night* Jim McGuinn intuited a sound he might achieve with it; "a unique jingle-jangle shimmer that seemed to put me in a trance," as Susanna Hoffs would later observe.
This was a long way from 1920s Los Angeles, where experiments in amplifying guitar sound led firstly to the resonator, then in 1932 to the 'Frying Pan', the first commercially manufactured electric guitar. Briefly branded Electro, it then became a Rickenbacker. In this quite beautiful, large-format, copiously-illustrated book Martin and Paul Kelly rehearse the company's history while comprehensively elucidating their products.

Featuring Paul's original photos, from visits to collectors, the Rock Hall in Cleveland, and the company itself in Santa Ana, astutely chosen archive shots, and Martin's interviews with, among others McGuinn, Hoffs, Peter Buck, and Geddy Lee, while on one level it's definitely a guitarists' book, given the Rickenbacker's design icon status and glorious sound, there's plenty in *Rickenbacker Guitars: Out Of The Frying Pan…* to keep any aficionado engrossed. *Nick West*

Singles

Rhoda Dakar Walking After Midnight/ Midnight Skank *Sunday Best S 296*
Rhoda Dakar, the woman who helped change the world – really – drops the latest 7" missive from the *Version Girl* project, an album of covers named after an antique Dandy Livingstone single. Following her do-over of The Man Who Sold The World (superior to the Wally Brothers initial reggae interpretation), she takes on Walking After Midnight, a tune which evaded the reggae industry's cover version harvester, chiefly because Patsy Cline's cut was so famed in Jamaica that skanky versions were surplus to requirements. While you're not hearing anything you couldn't imagine, right down to the patented 2Tone snare sound, the song suits Ms Dakar's mature, tangy tones, and the delicious flugel horn and trombone solos light it up. The flip is a toast in the manner of U Roy/Winston Scotland, ie, *old* school, from Natty Campbell, giving the track a sweet lyrical twist. Niceness.

The C33s *Ben Zodiac* EP *Rare Vitamin 09*
Dedicated to "the lost souls in psychiatric wards and the families supporting them", this attractive 10" shows off a punky Macclesfield trio perfectly. It opens with actor Steve Evets describing the manky side of Manc by night, before power chords crash in for Stinkopolis, which melds atmospheric semi-psychedelic guitars with a rattling psychobilly beat and lyrics spat with disdain. The roughneck Benzodiac necks more pills than it can cope with over guitar full of 50s flash. Rhoda Derry notes the ill treatment of mental health problems, past and present, and Lovers/Losers is romantic in a bleak way. Rebellious, observational music that meshes almost every decade of rock, making them one fierce entity.

Honey Bane *You Can Be You* EP *Crass 521984/1*
In the late 70s, Honey Bane walked punk's sharpest cutting edge. I bought the Fatal Microbes' intriguing Violence Grows, and it found a willing partner on this alert, artful and powerful 12" in Porno Grows, an examination of gender roles, sex as a commodity and the way society breeds false desires, while bittersweet piano plays. Girl On The Run, with guitars like sirens, was not a fake outsider stance: Bane was on the lam from a secure "youth treatment centre". Boring Conversation is something we've all experienced, and Ms Bane cleverly keeps her criticism curt. Reissued from'79, *You Can Be You*'s messages still apply, and in an era when random influencers attract millions of acolytes, it seems ever pertinent.

Hefner *Steve Lamacq Session 15.07.98* EP *Precious PRE 012*
Hefner *John Peel Session 13.10.98* EP *Precious PRE 013*
Two double 7" EPs in gatefold sleeves from Hefner, the London band whose witty artwork, wry but forceful lyrics, sensual obsessions, shambolic air and emotional directness made them the indie band you wanted to shag in the late 90s. Singer Darren Hayman admits Hefner were somewhat adrift making their debut album around the time of the *Lamacq* recordings, but the BBC session gave them more focus, an empathetic producer and ultimately a new member in Jack Hayter. He somehow manages to make a Stylophone orchestrate May God Protect Your Home, a neck-icing song with convoluted chords and Hayman delivering lyrics about love, disappointment and tragedy with a rising tide of passion. The loss of innocence recounted in Twisting Mary's Arm is equally gorgeous.

The *Peel Session* is only three months on but it's next-level Hefner; their appealing raggedness remains but the sound is fuller, more confident. The Science Fiction features appropriately future-retro synths from the BBC Radiophonic Workshop, though it's still about lust and longing. They rock out on You Need A Mess Of Help To Stand Alone with a frenzied directness The Beach Boys' original cannot match, and the eternal tale of I Stole A Bride is closer to the folk ways Hayman has since travelled, albeit arranged to be as blunt as a mallet. Remarkable music captured early. The songs are already aware life is toxic, but they still gulp it down.

The Dogs/The Thorns Don't Try To Help Me/ I Want You *Hyperloop HL 14*
The crossover between garage rock and soul is little discussed, but both had roots in R&B. Think of Brenton Wood singing Psychotic Reaction, or Big Maybelle's 96 Tears. Here, Philadelphian soul Goliath John Bowie writes and produces for The Del Chords aka Del Cords, originally doo-woppers but way off topic with Don't Try To Help Me, a frenzy of '67 garage credited to The Dogs. Clanging two-note guitar riff like a donkey braying, drums like closeted skeletons, the voices of desperate men; it's like The Animals were literally animals. The flip brings us the ex-acetate legend that is The Thorns' prickly I Want You, which resembles the Pistols' Submission cranked to breaking point by a mid-60s band recorded in a beehive. It's dazzling, especially when the singer begins pleading for emotional relief after the guitarist has proved you can wreak destruction with a Woolworth's axe. The super Hyperloop packaging (inserts, notes, jukebox title slip) makes the heart beat faster, just like the music.

Sam Redmore/ Sam Redmore with Andrea Brown Tears/ Just Be Good To Me *Jalapeno JAL 317V*
The SOS Band 80s soul classic tries on yet another stylistic makeover, a deep Cumbia-cum-reggae version with appealing, approachable singing from Andrea Brown, and a relentless groove that will get heads nodding and feet shuffling. Yes, there's still life in the song. Tears has Latin appeal of its own, but Just Be Good To Me is the big tune.

The Bluebells Everybody's Somebody's Fool/ Some Sweet Day *Optic Nerve ON 401*
The first unsigned band on *OGWT* join Optic Nerve's Sevens 4.0 reissue series, thanks to two tunes intended as a Postcard label single, stymied when they were snapped up by the majors. These are full-length cuts, with Everybody's Somebody's Fool benefiting from an extra verse, a guitar break and a more joyful mix than found on their debut mini-LP. You can hear why every label wanted them – catchy songs, perky attitude, everyman feel – even if this is not the finished young at heart article. Another fine offering, with poster, postcard, etc. It's spring; The Bluebells are in bloom again.

Wee Willie Walker I Don't Want To Take A Chance/I Ain't Gonna Cheat On You No More *Kent Select CITY 082*
Wee Willie Walker sings like a southern Little Anthony, and this delicious 1967 Goldwax recording, dressed with gentle backing vocals, thin, electric organ and contrasting cosseting horns, is steady Memphis soul heaven. I Ain't Gonna Cheat On You is more upbeat but equally touching. New to single, apart from a small 2004 pressing, God only knows how this passed unreleased for decades.

Thee Sacred Souls Trade Of Hearts/Let Me Feel Your Charm *Penrose PRS 1011*
The retro-contemporary soul mini-boom continues thanks to the likes of Joey Quinones, the magical Lady Wray and now Thee Sacred Souls, whose debut album is brewing. If the moving and luminous Trade Of Hearts is any indication, it'll be thrilling. A male-female duet with the ambition to be like Marv & Tammi but riding the sparing musical style of The Impressions circa 1963, Trade Of Hearts is an elegant ballad without a dark side. Let Me Feel Your Charm is more knowing, though still sweet. It's thee business.

Brian Jones Featuring Jimmy Page *Selected Extracts From The Original Soundtrack Of A Degree Of Murder 1960s REP 045*
What would Brian Jones have done if? is one of the great unanswerable rock questions. He was perfectly equipped for scoring movies, as this fascinating EP full of baroque mood pieces testifies. With assistance from Jimmy Page, Kenney Jones and Mike Leander, Jones bridged late '66 and early '67 by creating sounds some distance from the day job, though there are bluesy bits amid the recorders, percussive bells and Nicky Hopkins' pub pianna. Fit your own mid-60s mind movie to it if you don't fancy Anita Pallenberg's crime drama, the quality of which may be judged by the fact it's best known for Jones' soundtrack. This 33rpm 7" packs an astonishing amount of music on vinyl: proper value for money. Bet the William Perks who penned the informative notes is not *the* Bill Perks...

Mildred Rosner/Slim Gaillard & His Flat-Foot-Floogie Boys Gefilte Fish/Matzoh Balls *JWM 002*
From the deep, deep underground, where music made in the 40s, unheard by the most highly attuned ears even then, surfaces courtesy of JWM, the label that assembled the acclaimed cockney-Jewish jazz compilation, *Music Is The Most Beautiful Language In The World*. Now they're trawling New York, celebrating fish patties, kosher-style. The song has a 1920s feel (it invites a Charleston), but boasts "exotic" (apologies) clarinet trills and a costermonger chant of "Gefilte Fish!" interrupting Mildred Rosner's accomplished vocals in Yiddish. Initially released on the Sun label (not *that* one) in '47, it's the sound of another time, another place, another cosmopolitan city. Slim Gaillard, the jump star whose music was rediscovered in the 80s, that weird period when Joe Jackson turned into Louis Jordan, weighs in on the flip with Matzoh Balls, a swinging, flavoursome sound. Cross-cultural music did not begin with Womad, 2-Tone or Elvis, Oh, and the single comes with retro recipes: yum.

Ian McCann
Send new vinyl singles for review to Singles at the usual RC address.

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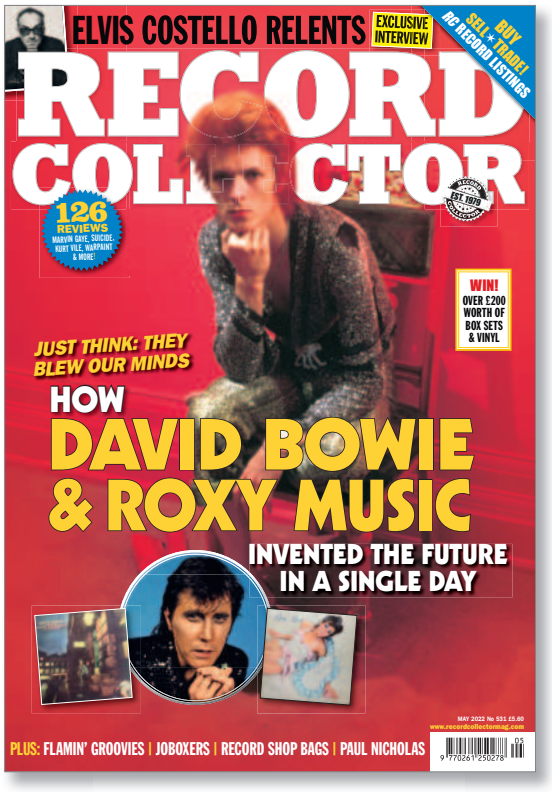

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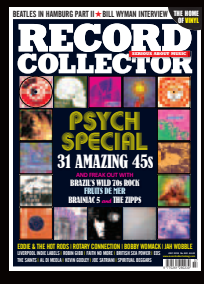

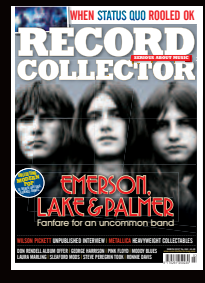

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Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

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Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'New and used vinyl, quality CDs and collectible cassettes. Slipped Discs is located within Cobblestone Walk, which houses a large collection of independent shops and a 16th-century Tea House.' **Unit S 74 Cobblestone Walk, 74 High Street, Steyning, BN44 3RD.** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

NEW **Sugarbush Records** – '20,000+ records, mostly collectable and preloved Lps, 12" & 45s. Also new Indie & Psych on Lp..Open Thursdays / Fridays & Saturdays. Records purchased, any size collection' **2 London Rd Tunbridge Wells, TN1 1DQ.** Tel: 07514 441 939 / www.sugarbushrecords.com sales@sugarbushrecords.plus.com

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – 'Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah's large vintage store, pop in for a browse, coffee & cake. Open 10-4, seven days a week.' **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY** Tel: 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Wed to Sat 10am - 5pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Open Mon, Wed, Fri, Sat 10am to 3pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, psych, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **18 Guildhall Street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Coffee – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Bone Yard Records – Omagh

Shop Of The Month: Grey & Pink Records – Chester

Over two floors, Mike Moran's long-running Chester shop features all time-periods and genres. With dedicated attention to customer service and stock quality, the shop is thriving, selling new, second-hand and collectible records. Mike tells **Steve Burniston** about all this and much more.

Tell us about the shop's history and the kind of music you sell.
I started In The Land Of Grey & Pink (Collectors' Records) – which is situated five minutes from the city centre – as an independent second-hand record shop in 1986. After 12 years' repping for Chrysalis, Arista and Ariola Records, redundancy came, and I felt with my musical knowledge that the obvious path was to start record retailing. I have always had an intense love of music from an early age, later becoming a musician. I'm still playing in local bands today.

We have a huge selection of vinyl, tens of thousands over two floors, as well as CDs and box sets. The shop is filled with music from all periods and genres and, with dedication from my colleagues Neil and Paul and despite some difficult times, we weathered the storm and today are a successful business.

How has record collecting changed since you first opened the shop?
I've seen collecting change over the years with a big decline in sales of country, soundtracks and big bands but being replaced by styles such as jazz-fusion with artistes like Chick Corea's Return To Forever, Mahavishnu Orchestra and Weather Report selling alongside jazz icons, Miles Davis, John Coltrane and Thelonious Monk. 70s, 80s rock, pop and metal consistently sell well along with blues, reggae, world, hip-hop, soul, funk, indie, punk, folk, ambient and progressive rock. Sixties giants such as The Beatles, Rolling Stones, Kinks and The Pretty Things are also popular.

With the resurgence of vinyl, I feel that the re-release of old classics is extremely important to make these available to new collectors of all ages. There will always be an interest in CDs but we are now concentrating on more unusual rock, progressive, punk, folk, blues and jazz, which are priced realistically.

What is the secret to a successful, long-standing record shop?
The success of the shop is due to delivering a high level of service, making sure our stock is of the highest standard, listening to our customers' requests and constantly introducing new stock. Whether I'm presented with a collection in store or on a home visit, I insist on inspecting each and every item regarding condition.

Any rare records you would love to get?
Over the past 36 years, I've been able to obtain a lot of ultra-rare albums and singles. One of my favourite singles, which was recently gifted to me but which had eluded me for years was from 1964 on the Decca label: Van Morrison's Them debut Don't Start Crying Now, which today, in top condition, would fetch £80-100. There are still some more that I would like: The Searchers' Secondhand Dealer on 1967 Pye, Fleur De Lys' Stop Crossing The Bridge, Atlantic, 1968 and finally Caravan – Place Of My Own on Verve from 1969. Our business continues to boom with people travelling from across the country to see us. We have also sent items as far afield as Australia and the United States.

Grey & Pink Records
57 Brook Street, Chester CH1 3DZ
01244 311921 www.greynpinkrecords.com

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111. contact@spinningdiscssheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at https://www.discogs.com/seller/Abbazappa/profile Facebook Abbazappa Record Shop. **Palace Street, Derry BT48 6PS.** Tel: 07731360234. benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

Hiss & Crackle Records, NSW, Australia

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: JUNE 2022 (on sale 19 MAY)
Deadline for submitting adverts (Listings & Classified): Monday 25 APRIL
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
(Postal address: Record Collector Listings, Diamond Publishing Ltd, 7th Floor Vantage London, Great West Road, London, TW8 9AG)
Following issue: JULY 2022 (on sale 16 JUNE) Deadline: Monday 23 MAY

GOLDEN OLDIES

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, HAMPSHIRE, GU35 9PX. Tel: 01420 472432.
Email: davesanders2003@hotmail.com
Postage: Singles / EPs £1.60 for first then 25p each additional
LPs £3.75 for first then £1.25 each additional.

SINGLES

JOHNNY ANGEL, Too Young To Go Steady (Parl. R4679) VG 7.50
ANIMALS, Don't Bring Me Down (Decca F12407) EX 6.50
MIKI ANTONY, Cinnamon (RCA 1906, Demo) EX 4.50
BURR BAILEY & SIX SHOOTERS, San Francisco Bay (Decca F11686) M 15.00
JOHN BARRY SEVEN 0 007 (Ember EMBS181, Picture Cover) EX/EX 9.50
BEATLES, She Loves You (Parl. R5055) EX 7.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 7.50
BEATLES, Help (Parl. R5305) EX 7.50
BEATLES, We Can Work It Out (Parl. R5389) EX 7.50
BEATLES, Ticket To Ride (Parl. R5265) EX 7.50
BEATLES, Get Back (Apple R5777) EX 7.50
BEATLES, Strawberry Fields Forever (Parl. R5570, Picture Cover) EX/EX 55.00
BEATLES, Let It Be (Apple R5833, Picture Cover) EX/M 25.00
BEE GEES, World (Polydor 56220) M 2.59
BERNADETTE, Come Kiss Me Love RIM2) M 12.50
CHUCK BERRY, Let It Rock (London HLM9069) VG 9.50
DAVE BERRY, One Heart Between Two (Decca F12020) EX 4.50
BIG SPENDERS, Who's Making Love (Gemini GMS010) EX 7.50
BOBBY BLAND, Share Your Love With Me (Action ACT4548) M 35.00
BLUEBEATERS, Little David (Piccadilly 7N35181, Demo) EX 5.50
BODY AND SOUL, Here Comes That Feeling (Penny Farthing 720) EX 4.50
RUTH BROWN, This Little Girl's Gone Rockin' (Tri-Lon. HLE8757) EX 60.00
DORA BRYAN, All I Want For Christmas Is A Beatle (Font. TF427) M 3.50
ERIC BURDON & ANIMALS, Ring Of Fire (MGM1461) EX 5.50
SOLOMON BURKE, Only Love (Atlantic AT4061) M 17.50
JOHNNY BURNETTE, Dreamin' (London HL69172) EX 4.50
CALIFORNIA MUSIC, Don't Worry Bany (RCA 2488, Demo) M 9.50
JO ANN CAMPBELL, Mr. Fixit Man (Cameo Parkway C237) M 12.50
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873) EX 12.50
JO ANN CAMPBELL, Girl Wolverton Mountain (Col. 034889, Demo) EX 8.50
CANNED HEAT, Future Blues (Liberty LBF15395) EX 5.50
CAREFREES, We Love You Beatles (Oriole C81916) EX 12.50
CASTELLS, Sacred (London HLN9392) EX 9.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212) EX 35.00
RAY CATHODE, Time Beat (Parl. R4901) EX 12.50
BRUCE CHANNEL, Number One Man (Mercury AMT1177) M 6.50
CHEETAHS, Mecca (Philips BF1362) M 17.50
CHEETAHS, Soldier Boy (Philips BF1383) M 17.50
CHIMES, Once In A While (London HLU9263) M 20.00
LOU CHRISTIE, Lightnin' Strikes (MGM1297) EX 7.50
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466) M 35.00
JIMMY CLANTON, Another Sleepless Night (Top Rank JAR382) EX 7.50
JIMMY CLANTON, Go Jimmy Go (Top Rank JAR269) EX 7.50
ALMA COGAN, There's Never Been A Night (HMV POP531) EX 5.50
ALMA COGAN, Sorry Sorry Sorry (HMV POP500) EX 5.50
CLAY COLE, Twist Around The Clock (London HLP9499) EX 6.50
COZY COLE, Topsy (Tri-London HL8750) EX 6.50
COLLEGE BOYS, Good Times (Pye 7N17294, Demo) M 9.50
BOBBY COMSTOCK & COUNTS, Tennessee Waltz (Top Rank JAR223) EX 5.50
BOB CORT, Mule Skinner Blues (Decca F11256) EX 6.50
MIKE COTTON, Swing That Hammer (Col. DB7029) EX 4.50
CRAZY ELEPHANT, Gimme Gimme Good Loving (Major Minor MM609) EX 3.50
CRESTERS, I Just Don't Understand (HMV POP1249) M 8.50
CRICKETS, Maybe Baby (Tri-Coral (Q72307) EX 12.50
CRICKETS, It's So Easy (Tri-Coral Q72343) VG 7.50
CRICKETS, Peggy Sue Got Married (Coral Q72417) EX 8.50
CRITTERS, Marryin' Kind Of Love (London HLR10119) EX 17.50
JIMMIE CROSS, Super-Duper Man (Red Bird R310042, Demo) M 25.00
ARTHUR "BIG BOY" CRUDUP, My Baby Left Me (RCA 1401, Demo) VG 20.00
CRYSTALS, I Wonder (London HLU9852) M 35.00
CRYSTALS, Then He Kissed Me (London HLU9773) EX 4.50
KING CURTIS & NOBLE NIGHTS, Soul Twist (London HLU9547) VG 6.50
JOHNNY CYMBAL, Dumdumdee Dum (London HLR9762, Demo) EX 12.50
JIMMY DALEY & DING A LINGS, Rock Pretty Baby (Tri-Bruns. 05648) M 125.00
MIKI DALLON, Do You Call That Love (RCA 1438) M 17.50
MIKI DALLON, I Care About You (RCA 1478, Demo) M 27.50
BOBBY DARIN, Dreamlover (Tri-London HLE8867) EX 3.50
B. DAVIS & D. BURTON, Whatever Happened To Etc. (Lon. HLU9711, Demo) EX 6.50
DAVE DEE, DOZY BEAKY MICK & TICH, You Make It Move (Font. TF630) M 7.50
DIAMONDS, Tell The Truth (Mercury AMT1086, Demo) EX 25.00
DIXIE CUPS, Chapel Of Love (Pye Int. 7N25245) M 12.50
FATS DOMINO, Blueberry Hill (Tri-London HLU8330) EX 17.50
DREAMWEAVERS, It's Almost Tomorrow (Gold Bruns. 05515) EX 17.50
DRIFTERS, Memories Are Made Of This (Atlantic 4084) EX 9.50
SIMON DUPREE & BIG SOUND, Kites (Parl. R5646) EX 3.50
EASYBEATS, Music Goes Round My Head (U. Artists UP1201) EX 7.50
DAVID EDE, Last Night (Pye 7N15370) EX 9.50
BERN ELLIOTT & FENMEN, Money (Decca F11770) EX 5.50
ESCORTS, The One To Cry (Fontana TF474) M 20.00
PAUL EVANS, Hushabye Little Guitar (London HLL9239) 15.00
MARIANNE FAITHFUL, Come And Stay With Me (Decca F12075) M 4.50
GEORGIE FAME, Yeh Yeh (Col. 087428) EX 3.50
FAMOUS MUSIC BAND, Nine By Nine (Philips 6006111) EX 6.50
F.B.I., I Wonder What She's Doing Tonight (A&M AMS7050, Demo) M 8.50
FENDERMEN, Mule Skinner Blues (Top Rank JAR395) EX 6.50
JOHNNY FERGUSON, Angela Jones (MGM1059) EX 4.50
FIREFLIES, I Can't Say Goodbye (London HLU9057) EX 40.00
TONI FISHER, The Big Hurt (Top Rank JAR261) M 4.50
FLAMINGOS, Love Walked In (Top Rank JAR213) EX 27.50
FLARES, Foot Stomping (London HLU9441) EX 17.50
FLEE-REKKERS, Sunday Date (Pye 7N 15288) M 12.50
FLEE-REKKERS, Lone Rider (Piccadilly 7N35006) EX 8.50
FLEETWOOD MAC, Man Of The World (Immediate IM080) M 8.50
FLEETWOODS, Mr. Blue (Top Rank JAR202) EX 5.50
FLEETWOODS, Come Softly To Me (Tri-London HLU8841) EX 4.50
WAYNE FONTANA & MINDBENDERS, Hello Josephine (Font. TF404) EX 15.00
EDDIE FONTAINE, Nothin' Shakin' (Tri-London HLM8711) EX 27.50
FORCE FIVE, Yea I'm Waiting (U. Artists UP1089) EX 25.00
FOUR TOPS, Reach Out I'll Be There (Tamla TMGS79) EX 7.50
FOUR TOPS, Walk Away Renee (Tamla TM6634) EX 7.50
FOURMOST, A Little Loving (Parl. R5128) M 4.50
DOTTY FREDERICK, Ricky (Top Rank JAR106) EX 25.00
THE FUN AND GAMES, We (MCA MU1083, Demo) M 6.50
BILLY FURY, Maybe Tomorrow (Tri-Decca F11102) VG 8.50
BILLY FURY, I'll Be Your Sweetheart (W.Bros K16402, Demo) M 25.00
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658) M 35.00
MARVIN GAYE, Too Busy Thinking About My Baby (Tamla TMG705) EX 4.50
DON GIBSON, Don't Tell Me Your Troubles (Tri-RCA 1150) M 8.50
WAYNE GIBSON, Kelly (Pye 7N15680) EX 8.50
GIBSONS, The Magic Book (Deram DM119) VG 4.50
GIORGIO, Moody Trudy (MCA MK5023, Demo) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 17.50
BILL HALEY & COMETS, Candy Kisses (W. Bros W86) M 6.50
FRANCOISE HARDY, All Over The World (Pye 7N15802) M 4.50
TUBBY HAYES QUINTET, Sally (Fontana TF397) M 15.00
HIGH KEYS, Que Sera Sera (London HLK9768) EX 17.50
HILLTOPPERS, The Joker (Tri-London HLD8528) M 35.00
RON HOLDEN, My Babe (London HLU9116) EX 45.00
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333) EX 17.50
BUDDY HOLLY, Bo Diddley (Coral (172463) EX 6.50
BUDDY HOLLY, Look At Me (Coral Q72445) EX 9.50
BUDDY HOLLY, Brown Eyed Handsome Man (Coral Q72459) EX 5.50
BUDDY HOLLY, Peggy Sue (Trl-Coral Q72293) EX 12.50
HONEYS, Surfin' Down The Swanee River (Capitol CL15299) VG 20.00
IVORY Joe Hunter, I'm Hooked (Capitol CL15220) M 20.00
KRIS IFE, Give And Take (Music Factory CUB3, Demo) EX 15.00
KRIS IFE, Give And Take (Music Factory CUB3) EX 9.50
ISLEY BROTHERS, The Last Girl (Atlantic AT4010) M 37.50
IW THREE, Yogi (London HLW9178) EX 7.50
JAN & DEAN, Heart And Soul (London HLU9395) EX 9.50
JAN & DEAN, Surf City (Liberty LIB55580) M 8.50
JAN & DEAN, Norwegian Wood (Liberty LIB10225) EX 12.50
JAY & AMERICANS, Cara Mia (United Artists UP1094) EX 5.50
PETER JAY & JAYWALKERS, Poet And Peasant (Decca F11659) EX 5.50
KRIS JENSEN, Torture (Fontana 267241TF) EX 12.50
JESTERS, Little Girl (RL 15) EX 22.50
JIMMIE & NIGHT HOPPERS, Night Hop (Tri-London HLP8830) VG 12.50
PAUL JONES, Aquarius (Col. DB8514, Demo) M 5.50
BOBBY KALPHAT, Zion Hill (Faith FA008) M 17.50
KEITH KELLY, Tease Me (Parl. R4640) EX 17.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269) EX 5.50
BEN E. KING, Spanish Harlem (London HLK9258) EX 5.50
CLAUDE KING, Wolverton Mountain (CBS AAG108) EX 4.50
RAMONA KING, It's In His Kiss (W. Bros WB125) EX 15.00
SOLOMON KING, When You Gotta Go (Polydor 2058258) M 25.00
EVELYN KINGSLEY, To Know Him Is To Love Him (Cap. CL14944, Demo) EX 12.50
KINKS, Tired Of Waiting For You (Pye 7N15759) EX 4.50
KEN KIRKHAM, A Kiss In Time (Decca F11338, Demo) EX 5.50
BUDDY KNOX, She's Gone (Liberty LIB55473) EX 9.50
STEVEN LANCASTER, San Francisco Street (Polydor 56215) EX 7.50
JIMMY LENNON, Louisiana Mama (Decca F11825) M 20.00
KETTY LESTER, But Not For Me (London HLN9574) EX 3.50
GARY LEWIS & PLAYBOYS, Paint Me A Picture (Liberty LIB55914) EX 5.50
GARY LEWIS & PLAYBOYS, Count On Me (Liberty LIB55778) EX 20.00
JERRY LEE LEWIS, What'd I Say (London HL59335) M 6.50
JOHN LEYTON, Lonely City (HMV POP1014) EX 5.50
JOHN LEYTON, Lonely Rider (HMV POP992) EX 4.50
LIFE 'N' SOUL, Ode To BILLY Joe (Decca F12859) M 20.00
LITTLE ANTHONY & IMPERIALS, Oh Yeah (Tri-London HL8848) M 45.00
LITTLE RICHARD, He Got What He Wanted (Mercury AMT1189) EX 4.50
LOCOMOTIVE, Rudi's In Love (Parl. R5718) EX 12.50
JERRY LORDAN, Who Could Be Bluer (Parl. R4637) M 5.50
LOVIN' SPOONFUL, Daydream (Pye Int. 7N25361) M 3.50
JIM LOWE, Four Walls (Tri-London HLD8431) EX 12.50
LULU, Leave A Little Love (Decca F12169) M 4.50
LULU, Me The Peaceful Heart (Col. DB8358) EX 3.50
LULU, Let's Pretend (Col. DB8221) EX 5.50
KENNY LYNCH, Puff (HMV POP1057) EX 9.50
NEIL MACARTHUR, She's Not There (Deram DM225, Demo) EX 17.50
NEIL MACARTHUR, She's Not There (Deram DM225) EX 12.50
LONNIE MACK, Wham (Stateside AA226) EX 17.50
MAGIC LANTERNS, Shame Shame (Camp 602007) M 7.50
MAMAS & PAPAS, Monday Monday (RCA 1516) EX 3.50
BARRY MANN, Hey Baby I'm Dancing (HMV POP1084) M 9.50
CARL MANN, Pretend (London HLS9006) EX 25.00
SHADOW MANN, Come Live With Me (Roulette R0504) EX 6.50
ERNIE MARESCA, Shout Shout (London HLU9531) EX 6.50
MARKETTS, Vanishing Point (W. Bros W3130, Demo) M 20.00
JOY MARSHALL, When You Hold Me Tight (Decca F11863, Demo) M 9.50
CHRIS MARTIN, Lonely Street (HMV POP 664) EX 5.50
MERCY, Love (Warner Bros WB7291) EX 9.50
TONY MERRICK, Lady Jane (Col. DB7913) EX 6.50
MERSEYBEATS, Don't Turn Around (Fontana TF459) EX 3.50
MARILYN MICHAELS, Tell Tommy I Miss Him (RCA 1208) M 7.50
CHUCK MILLER, Auctioneer (Mercury AMT1026) M 12.50
MOJOS, Seven Daffodils (Decca F11959, Demo) M 15.00
MOJOS, Seven Daffodils (Decca F11959) EX 4.50
MOMENTS, Walk Right In (London HLN9658) EX 5.50
MOODY BLUES, I Don't Want To Go On Without You (Decca F12095) M 5.50
MORECAMBE & WISE, Boomoo Yatta-Ta-Ta (HMV POP1240) EX 3.50
MICKIE MOST, The Feminine Look (Col. DB7117, Demo) EX 12.50
MOVE, Fire Brigade (Regal Zono. R23005) EX 4.50
CASH McCALL, Many Are The Words (Ember EMBSZ04, Demo, PC) EX/M 9.50
DAVID McCALLUM, Communication (Capitol CL15439) EX 6.50
CHRIS McCLURE, Hazy People (Polydor 56227) M 7.50
CHAS MCDEVITT SKIFFLE GROUP, Sing Sing Sing (Oriole CB1395) M 9.50
NATURALS, I Should Have Known Better (Parl. R5165) M 9.50
RICKY NELSON, It's Late (Tri-London HLP8817) EX 4.50
NERO & GLADIATORS, Czardas (Decca F11413) M 9.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo) EX 15.00
NEW HOPE, Won't Find Better Than Me (Lon. HL10296, Demo) EX 9.50
BRAD NEWMAN, Somebody To Love (Fontana H357) EX 7.50
NOCTURNES, Why (Col. DB8219) EX 6.50
ONE TWO AND THREE, Black Pearl (Decca F12093, Demo) EX 9.50
OUTLAWS, Law And Order (HMV POP1241) EX 12.50
PACKABEATS, Gypsy Beats (Parl. R4729) EX 8.50
JACK PARNELL, Kansas City (HMV POP630) M 8.50
BILL PARSONS, All American Boy (Tri-London HL8798) EX 6.50
PATIENCE & PRUDENCE, Gonna Get Along etc. (Tri-Lon. HLU8369) EX 9.50
PAUL & PAULA, Young Lovers (Philips 3040168F) EX 3.50
PEBBLES, 40 Miles Inside Your Heart (Major Minor MM574) EX 9.50
BOBBY PEDRICK, White Bucks & Saddle Shoes (Tri-London HLX8740) EX 17.50
PERSUASIONS, Good Old Acappella (MCA MU51222) M 5.50
RAY PETERSON, I Could Have Loved You So Well (Lon. HLX9874) EX 7.50
RAY PETERSON, Corrine Corrina (London HLX9246) EX 7.50
PETS, Cha-Hua-Hua (Tri-London HL8652) EX 15.00
PHIL PHILLIPS & TWILIGHTS, Sea Of Love (Mercury AMT1059) EX 20.00
WILSON PICKETT, Don't Fight It (Atlantic AT4052) M 8.50
PICKWICKS, Apple Blossom Time (Decca F11901, Demo) M 12.50
PILTDOWN MEN, A Pretty Girl Is Like A Melody (Capitol CL15245) EX 12.50
PINK FLOYD, See Emily Play (Solid Centre Col. D38214) VG 30.00
GENE PITNEY, Love My Life Away (London HL9270) EX 7.50
GENE PITNEY, Twenty Four Hours etc. (U.A. UP1035, Demo Sticker) M 6.50
PLANETS, Like Party (Palette P69008, Picture Cover) EX/EX 17.50
ELVIS PRESLEY, All Shook Up (Silver HMV POP359) EX 25.00
ELVIS PRESLEY, Loving You (Tri-RCA 1013) EX 8.50
ELVIS PRESLEY, Hard Headed Woman (Tri-RCA 1070) EX 7.50
ELVIS PRESLEY, King Creole (Tri-RCA 1081) M 9.50
ELVIS PRESLEY, Girl Of My Best Friend (RCA 1194) EX 3.50
ELVIS PRESLEY, Kiss Me Quick (RCA 1375) EX 3.50
ELVIS PRESLEY, Crying In The Chapel (RCA 1455) M 4.50
ELVIS PRESLEY, Love Letters (RCA 1526) EX 4.50
ELVIS PRESLEY, If Every Day Was Like Christmas (RCA 1557) EX 6.50
ELVIS PRESLEY, Indescribably Blue (RCA 1565) EX 9.50
ELVIS PRESLEY, Your Time Hasn't Come Yet Baby (RCA 1714) EX 9.50
ELVIS PRESLEY, Heartbreak Hotel (Maxi RCA 2104, Maxi Cover) EX/EX 5.50
LLOYD PRICE, Where Were You On Our Wedding Day (HMV POP588) M 7.50
LLOYD PRICE, I'm Gonna Get Married (HMV POP650) M 5.50
LLOYD PRICE, Lady Luck (HMV POP712) EX 5.50
PJ. PROBY, It's Your Day Today (Liberty LIB15046) EX 5.50
PJ. PROBY, I Need Love (Fab 2, Picture Cover) EX/M 9.50
PJ. PROBY, Let The Water Run Down (Liberty LIB10206) M 5.50
JUDD PROCTOR, Palamino (Parl. R4809) EX 5.50
GARY PUCKETT & UNION GAP, Over You (CBS 3714) EX 4.50
LEROY PULLINS, I'm A Nut (London HLR10056, Demo) EX 9.50
QUIET FIVE, Homeward Bound (Parl. R5421, Demo) EX 15.00
RAINDROPS, What A Girl (London HL9718) EX 17.50
EDDIE RAMBEAU, My Name Is Mud (Stateside SS448, Demo) EX 6.50
RAMRODS, Riders In The Sky (London HLU9232) EX 3.50
TEDDY RANDAZZO & DAZZLERS, Dance To Locomotion (HMV POP1067) EX 8.50
RAN-DELLS, Martian Hop (London HLU9760) M 25.00
OTIS REDDING, My Girl (Atlantic AT4050) EX 8.50
CLIFF RICHARD, I'll Love You Forever Today (Col. DB8437) M 4.50
CLIFF RICHARD, Flying Machine (Col. DB8797) EX 4.50
CLIFF RICHARD, Move It (Col. DB4178) EX 15.00
CLIFF RICHARD, Time Drags By (Col. B8017) EX 3.50
CLIFF RICHARD, Living In Harmony (Col. DB8917) EX 3.50
VIC RICHARDS, Jonathan Whatsit (Polydor 56163) EX 45.00
RIP CHORDS, Here I Stand (CBS AAG143) EX 12.50
RIP CHORDS, Gone (CBS AAG162, small wol) M 12.50
ROCKIN' REBELS, Wild Weekend (Stateside SS162) M 17.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045) EX 12.50

MARK ROGERS & MARKSMEN, BUBBLE POP (Parl. R5045, Demo) EX 17.50
ROLLING STONES, I Wanna Be Your Man / Stones (Decca F11764) VG 15.00
ROLLING STONES, The Last Time (Decca F12104) EX 8.50
RONNY, Oh My Darling Caroline (Decca F21908) M 7.50
RONNY & DAYTONAS, California Bound (Stateside SS367, Demo) EX 17.50
PAUL & BARRY RYAN, Heartbreaker (MGM1354) EX 4.50
MIKE SAGAR & CRESTERS, Deep Feeling (HMV POP819) EX 9.50
SAM THE SHAM & PHARAOHS, Erd Hot (MGM1298) EX 9.50
TOMMY SANDS, Sing Boy Sing (Capitol CL14834) M 6.50
LINDA SAXONE, Love Is Many Splendoured Thing (Pye 7N15624) EX 5.50
LYNDA SCOTT, I Don't Know Why (South African Col. DSA406) M 7.50
SEARCHERS, Sweet Nothin's (Philips BF1274) M 7.50
SECRETS, The Boy Next Door (Philips BF1298) EX 19.50
SHADES OF BLUE, Oh! How Happy (Sue WI-4022) EX 25.00
GEORGE BEVERLY SHEA, He Bought My Soul (Gold HMV 7M218) EX 3.50
NANCY SINATRA, True Love (Reprise R20335) M 7.50
NANCY SINATRA, In Our Time (Reprise R520514) M 4.50
RAY SINGER, You'll Come Crying To Me (Fontana TF621) M 5.50
PERCY SLEDGE, Out Of Left Field (Atlantic 584108) EX 5.50
SMALL FACES, Sha-La-La-La-Lee (Decca F12317) EX 6.50
SMOKE, My Friend Jack (Col. DB8115) VG 15.00
SNAPPERS, Big Bill (Top Rank JAR167) M 8.50
JIMMY SOUL, If You Want To Be Happy (Stateside SS178) M 12.50
SPOKESMEN, Today's The Day (Brunswick 05958, Demo) M 9.50
DUSTY SPRINGFIELD, In The Middle Of Nowhere (Philips BF1418) EX 3.50
JO STAFFORD, It Is No Secret (Gold Col. SCM5012) EX 7.50
STOCKING TOPS, You're Never Gonna Get My Lovin' (Toast TT500) M 12.50
RHET STOLLER, Chariot (Decca F11302) EX 9.50
ROBB STORME, Transistor Radio (Decca F11388) EX 5.50
SUGARBEATS, I Just Stand Here (Polydor BM56069, Demo) M 25.00
SUPREMES, Up The Ladder To The Roof (Tamla TMG735) EX 4.50
T-BONES, Won't You Give Him (Col. 087489 (M 30.00
TARRIERS, Banana Boat Song (Gold Col. 083891) M 8.50
TEDDY BEARS, To Know Him Is To Love Him (Tri-London HLN8733) EX 4.50
TEEN BEATS, The Slop Beat (Top Rank JAR342) EX 17.50
SUE THOMPSON, JAMES (Fontana 267244TF) M 4.50
BABS TINO, Forgive Me (London HLR9589) VG 9.50
TIP TOPS, He's Braggin' (Cameo Parkway P868) EX 25.00
NICK TODD, Tiger (Tri-London HLD8902) EX 20.00
TORNADOS, Dragonfly (Decca F11745) EX 8.50
TORNADOS, Robot (Decca F11606) EX 4.50
MITCHELL TOROK, When Mexico Gave Up The Rumba (Bruns. 05596) EX 17.50
TREMELOES, I Shall Be Released (CBS 3873) M 4.50
TRIPLETS, When Lovers Say Goodbye (President PT245) EX 6.50
MARCUS TRIO, Tell Me (Ember EMBSZO3) EX 6.50
WILLIAM TRUCKAWAY, Bluegreens On The Wing (Rep. R520842) EX 9.50
TRUTH, Girl (Pye 7N17035) EX 4.50
SAMMY TURNER, Always (London HLX8963) M 15.00
SAMMY TURNER, Paradise (London HLX9062) EX 6.50
TITUS TURNER, We Told You Not To Marry (London HLU9024) EX 17.50
TWINKLE, Terry (Decca F12013) EX 3.50
CONWAY TWITTY, The Story Of My Love (MGM1003) EX 5.50
TWO SMITH BROTHERS, Let Your Mind Roll On (Decca F11578, Demo) EX 4.50
TYRANNOSAURUS REX, Debora (Regal Zono. RZ3009) EX 25.00
UNDERTAKERS, Just A Little Bit (Pye 7N15607) VG 12.50
UNIVERSAL ENERGY, Universal Energy (Harvest HAR5138, Demo) M 5.50
RICKY VALANCE, Why Can't We (Col. 094592) EX 6.50
MARK VALENTINO, The Push And Kick (Stateside S5148) M 20.00
DANA VALERY, This Is My Prayer (Decca F11881) M 6.50
JOE VALINO, God's Little Acre (Tri-London HLT8705) M 12.50
SARAH VAUGHAN, Broken Hearted Melody (Mercury AMT1057) M 7.50
BOBBY VEE, Stranger In Your Arms (Liberty LIB10124) EX 4.50
VENTURES, Lullaby Of The Leaves (London HLG9344) M 7.50
VENTURES, Blue Moon (London HLG9465) M 12.50
VERNONS GIRLS, Lover Please (Decca F11450) EX 4.50
MIKE VICKERS, Eleventy One (Col. DB7825, Demo) EX 15.00
MIKE VICKERS, Air On A G String (Col. DB8171, Demo) EX 8.50
VICKY, Colours Of My Love (Philips BF1565) EX 8.50
TONY VICTOR, Dear One (Decca F11459, Demo) M 25.00
VIGRASS, A New Man (RCA 1755) M 7.50
NICK VILLARD, High Noon (Pye 7N15418) M 8.50
GENE VINCENT, Wild Cat (Capitol CL15099) EX 9.50
GENE VINCENT, Frankie & Johnny (Capitol CL15035) EX 12.50
GENE VINCENT, Be-Bop-A-Lula (Capitol CL14599, Demo Sticker) EX 35.00
VOGUES, You're The One (London HLU9996) EX 12.50
VOGUES, No Not Much (Reprise R523366, Demo) EX 5.50
WAILERS, Mau-Mau (London HL8994) VG 55.00
GARY WALKER, Twinkie Lee (CBS 202081) EX 5.50
WARM SOUNDS, Birds And Bees (Deram DM126) M 8.50
THOMAS WAYNE, Tragedy (Tri-London HLU8846) EX 12.50
WEB, Baby Won't You Leave Me Alone (Deram DM217) M 15.00
CLARE WEBSTER, Life Can Have Meaning (Hickory 45 1283, Demo) EX 5.50
WEDGWOODS, September In The Rain (Pye 7N15642) EX 8.50
MARY WELLS, My Guy (Stateside SS288) EX 8.50
KEITH WEST, Excerpt From Teenage Opera (Parl. R5623) EX 3.50
SLIM WHITMAN, Rose Marie (Tri-London HL8061) EX 9.50
WHO, Anyway Anyhow Anywhere (Bruns. 05935) EX 25.00
WHO, I Can't Explain (Bruns. 05926) M 35.00
WHO, A Legal Matter (Bruns. 05956) EX 30.00
WHO, I'm A Boy (Reaction 591004) EX 7.50
WHO, Happy Jack (Reaction 591010) EX 7.50
JACKIE WILSON, To Be Loved (Tri-Coral 072306) EX 15.00
BRENTON WOOD, Gimme Little Sign (Liberty LBF15021) EX 4.50
YARDBIRDS, I Wish You Would (Col. DB7283) VG 17.50
YOUNG RASCALS, A Girl Like You (Atlantic 584128) M 7.50
ZEPHERS, What's All That About (Decca F11647) M 27.50

EPs

RAY BUSH & AVON CITIES SKIFFLE, Vol. 1 (Tri-Tempo EXA40) M/M 17.50
RAY BUSH & AVON CITIES SKIFFLE, Vol. 2 (Tri-Tempo EXA50) M/M 17.50
DAKOTAS, Meet The Dakotas (Parl. GEP8888) EX/EX 30.00
JAMES DARREN, Hit Parade (Pye Int. NEP44008) EX/EX 7.50
JAMES DARREN, PS. I Love You (Pye Int. NEP44004) EX/EX 8.50
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SPENCER DAVIS GROUP, You Put Hurt On Me (Fontana TE17444) EX/M 20.00
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FATS DOMINO, Blues For Love Vol. 2 (Gold Tri-London REU1062) EX/M 25.00
FATS DOMINO, Carry On Rockin', Pt. 2 (Tri-London REP1116) EX/EX 37.50
FATS DOMINO, Here Comes Fats, Vol. 3 (Tri-London REP1138) EX/M 25.00
BOB DYLAN, Dylan (CBS EP6051) M/M 35.00
ADAM FAITH, Adam's Hit Parade, Vol. 2 (Parl. GEP8841) M/M 7.50
MARIANNE FAITHFUL, Go Away From My World (Decca DFE8624) EX/EX 25.00
CONNIE FRANCIS, Connie's American Hits (MGM MGM-EP 769) M/M 9.50
BILLY FURY, & Tornados (Decca DFE8525) EX/M 25.00
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HERMAN'S HERMITS, Hermania (Col. SEG8380) EX/M 9.50
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JOHNNY KIDD & PIRATES, Johnny Kidd (HMV 7EG8834) EX/EX 30.00
CRIPPLE CLARENCE LOFTON, Same (Vogue EPV1209) EX/EX 27.50
ROY ORBISON, It's Over (London REU1435) EX/EX 6.50
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7E68256) EX/EX 95.00
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ELVIS PRESLEY, Jailhouse Rock (Tri-RCA RCX106) EX/EX 25.00
PRETTY THINGS, The Pretty Things (Fontana TE17434) M/EX 45.00
ALAN PRICE, The Amazing (Decca DFE8677) EX/VG 17.50
RIKKI PRICE, Rikki (Fontana TFE17100) EX/M 9.50
CLIFF RICHARD, Holiday Carnival (Col. SEG8246) M/EX 8.50
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45 BOB GELDOF, Love Like A Rocket (GF, PS, Phonogram BOBG 102, Collector's Ed.) M 5.00
45 BOB GELDOF, I Cry Too (PS, Phonogram BOB 103) M 4.00
45 BOB GELDOF, The Great Song Of Indifference (PS, Phonogram BOB 104) M 4.00
45 BOB GELDOF, Love, Or Something (PS, Phonogram BOB 105) M 4.00
45 BOB GELDOF, Room 19 (Sha-La-La-La-Lee) (PS, Phonogram BOB 107) M 4.00
45 GENESIS, I Know What I Like (In Your Wardrobe) (Charisma CB 224) VG 4.00
45 GENESIS, A Trick Of The Tail (Charisma CB 277) M 6.00
45 GENESIS, Spot The Pigeon (PS, Charisma GEN 001) M 5.00
45 GENESIS, Follow You Follow Me (Charisma CB 309) M 3.00
45 GENESIS, Many To Many (Charisma CB 315) M 5.00
45 GENESIS, Turn It On Again (Charisma CB 356) M 3.00
45 GENESIS, Duchess (PS, Charisma CB 363) M 3.00
45 GENESIS, Misunderstanding (PS, Charisma CB 369) M 4.00
45 GENESIS, Abacab (PS, Charisma CB 388) EX 3.00
45 GENESIS, Keep It Dark (PS, Charisma CB 391) EX 4.00
45 GENESIS, Man On The Corner (Charisma CB 393) M 4.00
45 GENESIS, 3 x 3 (PS, Charisma GEN 1) M 4.00

45 GENESIS, Invisible Touch (PS, Charisma GENS 1) EX 3.00
45 GENESIS, Invisible Touch Live (GF, PS, Charisma GENS 10) M 7.00
45 GENESIS, In Too Deep (PS, Charisma GENS 2) EX 3.00
45 GENESIS, Land Of Confusion (PS, Charisma GENS 3) EX 3.00
45 GENESIS, Tonight, Tonight, Tonight (PS, Charisma GENS 4) EX 4.00
45 GENESIS, Throwing It All Away (PS, Charisma GENS 5) EX 3.00
45 GENESIS, I Can't Dance (PS, Charisma GENS 7) M 3.00
45 GENESIS, Hold On To My Heart (PS, Charisma GENS 8) M 4.00
45 GENESIS, That's All (PS, Charisma TATA 1) M 3.00
45 GENESIS, Mama (PS, Charisma MAMA 1) M 3.00
45 BOBBIE GENTRY & GLENN CAMPBELL, All I Have To Do Is Dream (Capitol CL 15619) EX 3.00
45 GENTS, New Direction (PS, LTTS GN8) M 5.00
45 GEORDIE, Don't Do That (Regal Zonophone RZ 3067) EX 5.00
45 GEORDIE, All Because Of You (EMI 2008) M 4.00
45 GEORDIE, Can You Do It (EMI 2031) EX 5.00
45 GEORDIE, Electric Lady (EMI 2048) EX 3.00
45 GEORGETTES, Love Like A Fool (EBB 125X, J/Box) EX 5.00
45 DANYEL GERARD, Butterfly (CBS 7453) 4.00
45 DONNY GERRARD, Baby Don't Let It Mess Your Mind (Rocket PIG 17, Demo) M 4.00
45 DONNY GERRARD, Words (Are Impossible) (Greedy Records G101) M 5.00
45 GERRY & THE PACEMAKERS, How Do You Do It (Columbia DB 4987) EX 4.00
45 GERRY & THE PACEMAKERS, I Like It (Columbia DB 7041) EX 4.00
45 GERRY & THE PACEMAKERS, You'll Never Walk Alone (Columbia DB 7126) M 4.00
45 GERRY & THE PACEMAKERS, I'm The One (Columbia DB 7189) EX 4.00
45 GERRY & THE PACEMAKERS, It's Gonna Be Alright (Columbia DB 7353) EX 5.00
45 GERRY & THE PACEMAKERS, Ferry Cross The Mersey (Columbia DB 7437) EX 4.00
45 RENEE GEYER, Say I Love You (Portrait PRT 2056) M 5.00
45 GHOSTBUSTERS, Film Theme (PS, Arista 580) M 4.00
45 GHOSTBUSTERS II, Film Theme (PS, MCA 1350) EX 4.00
45 ANDY GIBB, In The End (RSO 2090.237) M 3.00
45 ANDY GIBB, Shadow Dancer (RSO 001) M 3.00
45 ANDY GIBB, An Everlasting Love (PS, RSO 015) EX 5.00
45 ANDY GIBB, Time Is Time (RSO 73) M 3.00
45 ROBIN GIBB, Saved By The Bell (Polydor 56337) EX 4.00
45 STEVE GIBBONS BAND, Tulane (Polydor 2058.889)) M 5.00
45 STEVE GIBBONS BAND, Get Up And Dance / Any Road Up (Polydor POSP 15, Red vinyl) EX 4.00
45 DEBBIE GIBSON, Electric Youth (PS, Poster, Atlantic A8919)M 5.00
45 DEBBIE GIBSON, Staying Together (PS, Atlantic A9020) EX 4.00
45 DEBBIE GIBSON, Foolish Beat (PS, Atlantic A9059) EX 4.00
45 DEBBIE GIBSON, Only In My Dreams (PS, Atlantic A9322) EX 4.00
45 GIBSON BROTHERS, Ooh! What A Life (Island WIP 6503) EX 4.00
45 GIBSON BROTHERS, Que Sera Mi Vida (Island WIP 6525) EX 3.00
45 GIBSON BROTHERS, Cuba (Island WIP 6561) EX 3.00
45 GIBSON BROTHERS, Mariana (Island WIP 6617) EX 3.00
45 DON GIBSON, A Stranger To Me (RCA 1110) EX 5.00
45 DON GIBSON, Don't Tell Me Your Troubles (RCA 1150) EX 6.00
45 DON GIBSON, Sea Of Heartbreak (RCA 1243) EX 4.00
45 DON GIBSON, Lonesome Number One (RCA 1272) EX 5.00
45 LORNE GIBSON, Little Black Book (Decca F11519) EX 4.00
45 LORNE GIBSON, Some Do, Some Don't (Decca F11684) M 5.00
45 LORNE GIBSON, Red Roses For A Blue Lady (Decca F12102)EX 4.00
45 GIDEA PARK, Beach Boy Gold (PS, Stone SON 2162) EX 4.00
45 GIGGETY, The Heathens' Song (PS, Cradley Heath, Bridge AVR 1937) EX 5.00
45 GIGGETY, Costa Del Tipton (PS, Bridge GE 112) M 5.00
45 GIGGETY, Black Country Christmas (Pye 7N 46136) EX 5.00
45 GIGI, Are You ready To Love Me (Sky 1009) EX 4.00
45 ASTRUD GILBERTO, Love Theme From 'The Sandpiper' (Verve VS 530) EX 4.00
45 NICK GILDER, Hot Child In The City (Chrysalis CHS 2226) EX 4.00
45 NICK GILDER, (You Really) Rock Me (PS, Chrysalis CHS 2332) EX 4.00
45 IAN GILLAN, Trouble (Virgin VS 377) M 4.00
45 IAN GILLAN, Nightmare (Virgin VS 441) EX 4.00
45 STUART GILLIES, For My Love (Phillips 6006.190) EX 3.00
45 STUART GILLIES, Amanda (Phillips 6006.293) EX 4.00
45 JIMMY GILMER & FIREBALLS, Sugar Shack (London HLD 9789) F 4.00
45 JAMES GILREATH, Little Band Of Gold (Pye 7N 25190) EX 5.00
45 GORDON GILTRAP, Heartsong (Pye Electric WOT 19) M 5.00
45 GORDON GILTRAP, Oh-Well (PS, Pye Electric WOT 21) EX 4.00
45 GORDON GILTRAP, Fear Of The Dark (PS, Pye Electric WOT 29) M 5.00
45 JIM GILSTRAP, Swing Your Daddy (Chelsea 2005.021) EX 4.00
45 GINGER, Blind Date (PS, Eagle ERS 001) M 5.00
45 GINGER, Something Wasn't Quite Right (PS, Eagle ERS 003)M 5.00
45 GIORGIO, From Here To Eternity (Oasis 1) M 4.00
45 GIPSY KINGS, Volare (Al Records 1101727) M 4.00
45 GIRL, "The Single" (PS, Jet 169) EX 4.00
45 GIRLS, Clap Clap (Aura AUS 118) EX 4.00
45 JACKIE GLEASON, What Is A Girl? (Brunswick 04775, 1-sided Demo) M 5.00
45 HOWDY GLEN, I Can Almost See Houston (Cream CR 7603, US issue) M 5.00
45 STEVE GLEN, Hungry For Love (Private Stock PVT 110, Demo) M 5.00
45 ANDY GLENMARK, One Night Stand (Epic EPC 5357, Demo)M 4.00
45 GARY GLITTER, Rock & Roll, Pt. 1 (Bell 1216) EX 5.00
45 GARY GLITTER, Do You Wanna Touch Me? (Bell 1280) EX 4.00
45 GARY GLITTER, I'm The Leader Of The Gang (Bell 1321) M 4.00
45 GARY GLITTER, Angel Face (Bell 1348) EX 4.00
45 GARY GLITTER, Oh Yes, You're Beautiful (Bell 1391) EX 4.00
45 GARY GLITTER, Love In The Sun (Bell 1437) EX 4.00
45 GARY GLITTER, People Like You, And People Like Me (Bell 1471) M 4.00
45 GARY GLITTER, You Belong To Me (Bell 1473) EX 4.00
45 GARY GLITTER, It Takes All Night Long (Arista 85) M 4.00
45 GARY GLITTER, A Little Boogie Woogie In The Back Of My Mind (Arista 112) EX 4.00
45 GARY GLITTER, Another Rock & Roll Christmas (Arista 592) M 4.00
45 GARY'S GANG, Keep On Dancin' (CBS 7109) EX 4.00
45 GLOBETROTTERS, Gravy (RCA 2017, no middle) EX 5.00
45 GLORIA, "One Day At A Time" (PS, Release RL 873) M 5.00
45 GODIEGO, TV Theme "Monkey" (BBC RESL 66) M 4.00
45 GODLEY & CREME, Under Your Thumb (Polydor POSP 322) M 4.00
45 GODLEY & CREME, Wedding Bells (Polydor POSP 369) M 4.00
45 GODLEY & CREME, Cry (PS, Polydor POSP 732) M 4.00
45 GO-GO'S, Automatic (IRS GON 101, Promo) M 5.00
45 GO-GO'S, Our Lips Are Sealed (PS, IRS GON 102, Promo) M 5.00
45 GOLD, "Lord Of The Flies" (Sky-Hi SKY 779) M 4.00
45 ANDREW GOLD, Do Wah Diddy Diddy (Asylum K13068) EX 3.00
45 ANDREW GOLD, Never Let Her Slip Away (Asylum K13112) EX 4.00
45 ANDREW GOLD, How Can This Be Love (Asylum K13126) M 3.00
45 GOLDEN EARRING, Radar Love (Polydor 2094.116) EX 4.00
45 GOLDEN FIDDLE ORCHESTRA, The Golden Fiddle March (Mountain TOP 13) M 4.00
45 GOLDEN FIDDLE ORCHESTRA, Q. E. Jubilee March (Mountain TOP 29) EX 4.00
45 GOLDIE, Making Up Again (Bronze BRO 50) M 3.00
45 GOLDIE, We'll Make The Same Mistake (Bronze BRO 71) EX 3.00
45 BOBBY GOLDSBORO, Honey (United Artists UP 2215) M 4.00
45 BOBBY GOLDSBORO, A Butterfly For Bucky (United Artists UP 36127) EX 4.00
45 GOLLYWOGS, Parade Of The Jelly Babies (Parlophone R4647) EX 4.00
45 GONZALEZ, Brandy (You're A Fine Girl) (EMI 2521) M 4.00
45 GONZALEZ, Haven't Stopped Dancing Yet (Sidewalk SID 102) M 4.00
45 GONZALEZ, Digital Love Affair (EMI 5097) M 4.00
45 HOWARD GOODALL, I Hate The French (Columbia DB 9087, Demo) M 5.00
45 PHILLIP GOODHAND-TAIT, Almost Killed A Man (DJM DJS 295) EX 5.00
45 PHILLIP GOODHAND-TAIT, Jewel (Chrysalis CHS 2134) EX 4.00
45 GOODIES, The Funky Gibbon (Bradleys BRAD 7504) EX 4.00
45 GOODIES, Black Pudding Bertha (Bradleys BRAD 7517) M 3.00
45 GOODIES, A Man's Best Friend Is His Duck (PS, Columbia DB 9053) EX 3.00
45 GOOD LOOKS, Jim'll Fix It (Radioactive RAD 501) M 4.00
45 STEVE GOODMAN, Death Of A Salesman (Asylum K13055)EX 4.00
45 KEN GOODWIN, Settle Down (Pye 7N 45198) EX 4.00
45 KEN GOODWIN, So Lucky (Pye 7N 45305) M 4.00
45 KEN GOODWIN, Keep Your Heart (Granada TV GT101) EX 4.00
45 RON GOODWIN ORCH., Elizabethan Serenade (Parlophone R4272) EX 3.00
45 GOOMBAY DANCE BAND, Seven Tears (PS, Epic A1242) EX 4.00
45 GOOMBAY DANCE BAND, Sun Of Jamaica (PS, Epic A1273, Demo) M 5.00
45 GOOMBAY DANCE BAND, Sun Of Jamaica (PS, Epic A1273, Yellow vin.) M 5.00
45 GOOMBAY DANCE BAND, Rain (Epic EPC 9434) M 5.00
45 GOONS, Ying Tong Song (Decca F13414) M 4.00
45 PETER GORDENO, My Girl Maria (MCA MU 1058) EX 4.00
45 PETER GORDENO, Man And Wife Time (Decca F12947) EX 4.00
45 JOE GORDON FOLK FOUR, Scooter Crazy (HMV POP 836) EX 4.00
45 NOELE GORDON, After All Those Years (EMI 5218) EX 4.00
45 LESLEY GORE, It's My Party (Mercury C.30124, US issue) M 5.00
45 LESLEY GORE, It's My Party (Mercury AMT 1205) EX 4.00
45 LESLEY GORE, She's A Fool (Mercury AMT 1213) G 4.00
45 GRAHAM GOULDMAN, Sunburn (PS, Mercury SUNNY 1) EX 6.00
45 ROBERT GOULET, Sunrise, Sunset (CBS 202504) M 4.00
45 GO WEST, Goodbye Girl (PS, Chrysalis GOW 2) M 4.00
45 CHARLIE GRACIE, Fabulous / Butterfly (Abkco 4012, Jukebox) M 4.00
45 GRADUATE, "Elvis Should Play Ska" (PS, Precision PAR 100)M 5.00
45 GRAHAM CENTRAL STATION, Feel The Need In Me (Warners K16506) M 4.00
45 GRAHAMOPHONES, Chinese Laundry Blues (President PT 563) M 4.00
45 RON GRAINER ORCH., "The Maigret Theme" (Warners WB 24) EX 3.00
45 GRAMMOPHONE REVIVAL, Disco Carmen (RSO 2090.225) EX 4.00
45 GRAND CANYON DANCERS, Hopi Buffalo Dance EP (Hiway 8503, US) M 5.00
45 GRAND FUNK, The Locomotion (Capitol CL 15780) EX 4.00
45 GRAND THEFT, Body Talk (EMI INT 566, Demo) EX 5.00
45 GRANGE HILL CAST, "Just Say No" (BBC RESL 183) EX 3.00
45 DAVID GRANT, Love Will Find A Way (Chrysalis GRAN 3) EX 3.00
45 EARL GRANT, The End (Brunswick 45.05762, Tri) VG 4.00
45 EDDY GRANT, Living On The Front Line (Ensign ENY 26) M 4.00
45 EDDY GRANT, Do You Feel My Love? (Ensign ENY 45) M 3.00
45 EDDY GRANT, Can't Get Enough Of You (Ensign ENY 207) M 3.00
45 EDDY GRANT, Gimme Hope Jo' Anna (PS, Ice 7) M 5.00
45 EDDY GRANT, Time To Let Go (Ice 52) M 3.00
45 EDDY GRANT, I Don't Wanna Dance (PS, Ice 56) M 4.00
45 EDDY GRANT, Electric Avenue (PS, Ice 57) EX 3.00
45 JULIE GRANT, Up On The Roof (Pye 7N 15483) EX 4.00
45 NORMAN GRANT, Miss World (PS, Virgin VS 345) EX 5.00
45 GRAPEFRUIT, C'mon Marianne (RCA 1716) VG 3.00
45 GRAPEFRUIT, Deep Water (RCA 1855) EX 5.00
45 GRASSHOPPERS, Tear Drops Fall Like Rain (Polydor POSP 278) M 5.00
45 CARL GRAVES, Breaking Up Is Hard To Do (A&M 1757, US issue) M 4.00
45 "GREASE", You're The One That I Want PS, RSO 006, Soundtrack) EX 4.00
45 "GREASE", You're The One That I Want (PS, RSO 012, Frankie Valli) EX 4.00
45 R.B. GREAVES, Who's Watching The Baby (Marjie) (Ember EMBS 352) EX 4.00
45 GREEDIES, "A Merry Jingle" (Vertigo GREED 1) EX 4.00
45 JESSE GREEN, Nice & Slow (EMI 2492) EX 3.00
45 JESSE GREEN, Flip (EMI 2564) EX 3.00
45 JESSE GREEN, Come With Me (EMI 2615) EX 3.00
45 JESSE GREEN, Disco Crazy (EMI 2810) EX 3.00
45 JESSE GREEN, Hurricane Woman (Ember EMBS 349) M 4.00
45 ROBSON & JEROME, Unchanged Melody (PS, BMG Records 28436) EX 4.00
45 NORMAN GREENBAUM, Spirit In The Sky (Reprise RS 70885) VG 3.00
45 ARLAN GREENE, We've Got To Split Up (Arista 75) EX 4.00
45 ARLAN GREENE, Carrie (Arista 90, Demo) EX 4.00
45 LORNE GREENE, Ringo (RCA Victor RCA 1428) EX 4.00
45 GREENSLADE, Gangsters (Warners K16828) M 4.00
45 JOHN GREER, Streets Of Baltimore (Outset OUT 045) EX 5.00
45 MAX GREGER ORCHESTRA, World Cup Fanfare (Polydor 2041.548) M 4.00
45 JOHNNY GREGORY ORCHESTRA, Here & Now (Berlin Melody) (Fontana H356) M 4.00
45 JOYCE GRENFELL, "At Home" EP (PS, HMV 7EG 8787) M 4.00
45 GREY & HANKS, You Fooled Me (RCA PB 1346, Demo) EX 4.00
45 SYLVIA GRIFFIN, Love's A State Of Mind (Rocket BLAST 7, Co. sleeve) M 5.00
45 JOE GRIFFITHS, Theme From "Breakaway" (BBC RESL 74) EX 4.00
45 HENRY GROSS, Shannon (Lifesong ELS 45002) M 4.00
45 GRUPPO SPORTIVO, PS 78 (Epic EPC 6981, Demo) M 4.00
45 GRUPPO SPORTIVO, Beep Beep Love (Sire SRF 49057, Demo) M 4.00
45 GUESS WHO, Seems Like I Can't Live With You… (RCA PB 10075(W)) M 5.00
45 GUMBO, Power Failure (Bulldog Records BD8) EX 5.00
45 GUN, Race With The Devil (CBS 3764) VG 3.00
45 ADRIAN GURVITZ, Classic (RAK 339) EX 4.00
45 ADRIAN GURVITZ, Your Dream (PS, RAK 343) M 4.00
45 ADRIAN GURVITZ, Clown (PS, RAK 347) M 4.00
45 GUYS & DOLLS, There's A Whole Lot Of Loving (Magnet MAG 20) EX 3.00

LATE ADDITIONS

45 GAMMA, Dirty City (Elektra K12517, Promo) M 7.00
45 "THE GANG SHOW", The Band (HMV POP 1361, Demo) M 5.00
45 GANGSTA, Acupuncture (PS, Flying Medallions JIZ 04, Brown vinyl) M 7.00
45 GARBO'S CELLULOID HEROES, Only Death Is Fatal (PS, Big Bear BB13) M 7.00
45 ERROLL GARNER, You Do Something To Me (Phillips 324900BF) M 7.00
45 G BAND, Tuna Biscuit (Bell 1481) M 7.00
45 GENESIS, 3 x 3 (PS, Charisma GEN1, Pic disc) M 7.00
45 GENESIS, Counting Out Time (Charisma CB 238, no middle)EX 5.00
45 GENESIS, Illegal Alien (PS, Charisma AL 1) M 7.00
45 GENESIS, Your Own Special Way (Atco 7076, US issue) EX 6.00
45 GENTRYS, Brown Paper Sack (MGM K13432, US issue) EX 6.00
45 DON GIBSON, Give Myself A Party (RCA 1098) EX 8.00
45 JODY GIBSON, If You Don't Know (Parlophone R4645) EX 8.00
45 GLITTER BAND, The Tears I Cried (PS, Lyntone 3146, Flexi disc) EX 5.00
45 GARY GLITTER, What Your Mama Don't See… (Eagle ERS 004) M 7.00
45 GO WEST, We Close Our Eyes (Chrysalis CHSP 2850, Pic disc) M 6.00
45 GREAT AWAKENING, Amazing Grace (London HLU 10284) EX 5.00
45 STEVE GREENBERG, Big Bruce (Trip 45.3000, US issue) EX 5.00
45 IAIN GREGORY, Can't You Hear The Beat Of A Broken Heart (Pye 7N 15397) EX 12.00
45 JOHNNY GREGORY, Route 66 (Fontana H341) EX 6.00
45 MONIKA GRIMM, "The Singing Shell" (Concord 001) M 6.00
45 GROUP X, There Are 8 Million Cossack Melodies… (Fontana 267274TF) EX 7.00
45 BEACH BOYS, Tears In The Morning (Stateside SS 2181) EX 6.00
45 BLUE MINK, By The Devil (I Was Tempted) (EMI 2007) M 6.00
45 DAVID BOWIE, Life On Mars (PS, RCA 2316) EX 15.00
45 BRIAN CHALKER, Help Me Make It Through The Night (Chapter 1 SCH 179) EX 5.00
45 NEIL CHRISTIAN, You're All Things Bright And Beautiful (Pye 7N 17372) EX 10.00
45 JIMMY CLANTON, Go Jimmy Go (Top Rank JAR 269) EX 7.00
45 JOE COCKER, I'll Cry Instead (Decca F11974, 1st single) EX 120.00
45 NAT 'KING' COLE, The Sand And The Sea (Capitol CL 14251)EX 5.00
45 PERRY COMO, The Ruby And The Pearl (HMV 7M 102, Purple) EX 10.00
45 BING CROSBY, Honeysuckle Rose (Brunswick 45.05585) EX 5.00
45 BING CROSBY, In The Good Old Summertime (Brunswick 45.05760) EX 5.00
45 GARY CROSBY, Yaller Yaller Gold (Brunswick 45.05633) EX 5.00
45 DEBBIE & THE DREAMBOATS, Donny (Donna) (Bell 1277) EX 7.00
45 SANDY DENNY, Whispering Grass (Island WIP 6176) EX 5.00
45 DONOVAN, Lay Down Lassie (PS, Luggage 7 LUG 03) M 7.00
45 DOORS, Riders On The Storm (Elektra K12021) VG 5.00
45 ELLA FITZGERALD, You'll Never Know (Brunswick 45.05584)EX 5.00
45 FRIJID PINK, Heartbreak Hotel (Deram DM 321) EX 8.00
45 HOAGY POAGY, One Step Behind The Music (Pye 7N 45407)EX 5.00
45 ROGER HOLMAN, Act Like A Man (Horse HOSS 9) EX 5.00
45 KINKS, Supersonic Rocket Ship (RCA 2211, Orange label) EX 6.00
45 DON LANG & HIS FRANTIC FIVE, Reveille Rock (HMV POP 682) EX 8.00
45 MANFRED MANN, Cock-A- Hoop (HMV POP 1225) VG 6.00
45 MONKEES, Teardrop City (RCA 1802, Orange label) EX 6.00
45 MUD, Crazy (RAK 146) EX 4.00
45 MUFF, Hurdy Gurdy (Mother MOT 7) EX 10.00
45 NAPOLEON XIV, They're Coming To Take Me Away Ha-Haa! (Warners K16309) EX 5.00
45 PINK FLOYD, See Emily Play (Columbia DB 8214, plays well)G 20.00
45 MARION RYAN, "Spot The Tune" (Bell 14543, 33.3rpm) EX 5.00
45 SYLVIA SANDS, Autumn Tears (Columbia DB 4579) EX 7.00
45 EDNA SAVAGE, Arrivederci Darling (Parlophone MSP 6189, Purple) EX 6.00
45 NINA SIMONE, I Put A Spell On You (Phillips BF 1736, die-cut) EX 6.00
45 SORROWS, Take A Heart (Piccadilly 7N 35260) EX 15.00
45 JERI SOUTHERN, I Waited So Long (Brunswick 45.05737) M 6.00
45 JO STAFFORD, All Yours (Phillips PB 935) EX 5.00
45 STATUS QUO, Black Veils Of Melancholy (Pye 7N 17497) VG 10.00
45 STEEL MILL, Green Eyed God (Penny Farthing PEN 770) EX 10.00
45 CATERINA VALENTE, Till (Decca F11306) EX 4.00
45 DICKIE VALENTINE, Endless (Decca F10346, Tri, 1st single) EX 25.00
45 SYLVIE VARTAN, Every Little Move You Make (RCA 86019, EP, French issue) EX 10.00
45 BILLY VAUGHAN, The Shifting Whispering Sands (London HLD 8205, Gold label) EX 12.00
45 WHITE PLAINS, Step Into A Dream (Deram DM 371) EX 6.00

SELECTED JAZZ EPs

EP LOUIS ARMSTRONG, New Orleans To New York (PS, Brunswick OE9189) EX 4.00
EP LOUIS ARMSTRONG, Louis Armstrong (PS, RCA RCX 105) EX 4.00
EP CHRIS BARBER, Band Box, Vol. 1 (PS, Columbia ESG 7789) EX 5.00
EP CHRIS BARBER, Jazz Parade, Vol. 1 (PS, Pye NJE 1068) EX 4.00
EP CHRIS BARBER, Jazz Parade, Vol. 2 (PS, Pye NJE 1073) EX 4.00
EP COUNT BASIE, Basie's Back In Town (PS, Columbia SEB 10070) EX 4.00
EP BIG BILL BROONZY, Big Bill Broonzy (PS, Vogue EPV 1107) EX 10.00
EP DAVE BRUBECK, At Pacific College (PS, Vogue EPV 1108) EX 4.00
EP CHUCK CARBO, Second Line On Monday (PS, 504 Records SP4) M 5.00

EP MATT CAREY'S NEW YORKERS, The Entertainer (Esquire EP 220) EX 5.00
EP KEN COLYER, Omega Brass Band (PS, Decca DFE 6435) EX 4.00
EP BING CROSBY, Songs I Wish I Had Sung (PS, Brunswick OE 9293) EX 4.00
EP "BABY" DODDS, Drum Solos (PS, Melodisc EPM 7.80) EX 5.00
EP FATS DOMINO, Blues For Love (PS, London RE.U.1062) EX 8.00
EP FATS DOMINO, Here Comes Fats (PS, London RE.P.1079) EX 8.00
EP DUKE ELLINGTON, Ellington Hits (PS, RCA RCX 1055) EX 4.00
EP ELLA FITZGERALD, The Moods Of Ella (PS, HMV 7EG 8392) EX 4.00
EP ELLA FITZGERALD, Relaxing With Ella (PS, HMV 7EG 8451) M 4.00
EP ELLA FITZGERALD, With A Song In My Heart (PS, HMV 7EG 8503) EX 4.00
EP TEDDY FULLICK DANCE BAND, Mama's Gone Goodbye (PS, Big Lou 45 LATE1) M 4.00
EP STAN GETZ, The Artistry Of Stan Getz (PS, Columbia SEB 10001) EX 4.00
EP LIONEL HAMPTON, Jam Session (PS, Vogue EPV 1189) EX 5.00
EP ART HODES, Blue Note Jazzmen (PS, Vogue EPV 1087) EX 5.00
EP BUNK JOHNSON, Bunk Johnson's Jazzband (PS, Esquire EP 181) EX 5.00
EP AL JOLSON, Songs He Made Famous (Brunswick OE 9336) EX 4.00
EP KID ORY, St. Louis Blues (PS, Vogue EPG 1006) EX 5.00
EP KID ORY, Jazzband 1953 (PS, Vogue EPG 1217) EX 4.00
EP KID ORY, Jazzband 1955 (PS, Vogue EPG 1238) EX 4.00
EP PEGGY LEE, Pete Kelly's Blues (PS, Brunswick OE 9153) EX 5.00
EP GEORGE LEWIS, Rag Time Band (PS, Riverside EP 112) EX 4.00
EP GEORGE LEWIS, Rag Time Band (PS, Riverside EP 135) EX 4.00
EP GEORGE LEWIS, New Orleans Music (PS, Riverside EPG 1182) EX 4.00
EP HUMPHREY LYTTELTON, Humph's Blues (PS, Parlophone GEP 8584) EX 4.00
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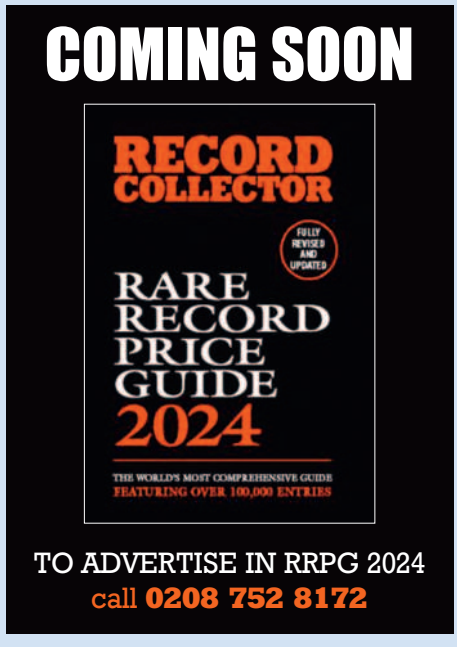

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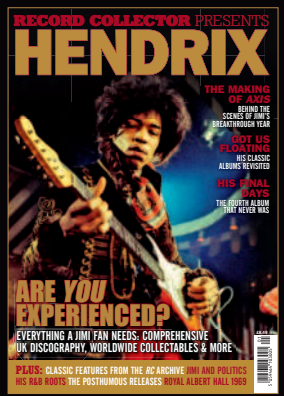

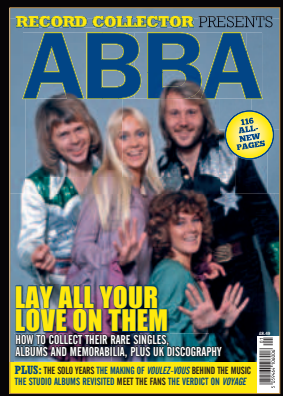

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Taking Back Sunday, albeit on a Saturday in Birmingham

WHERE WE WANT TO BE

Long Island emo outfit on exhilaratingly unstoppable form

Taking Back Sunday
Birmingham O_2 Academy
5/3/22

Hundreds of psyched fans poured into the Academy to see modern rock veterans, Taking Back Sunday, tear it apart with their upbeat emo. Vocalist Adam Lazzara wasted no time launching headlong into What's It Feel Like To Be A Ghost, gleefully swinging his mic. As they picked out some of their most-loved catalogue tracks, including A Decade Under The Influence, Liar (It Takes One To Know One) and Timberwolves At New Jersey, the floor became a sea of sweaty, jumping bodies, with singalongs in full flow. Guitarist, John Nolan, effortlessly delivered a medley packed with punchy riffs and jangling tones, while Lazzara fed off the crowd's energy, breathing passion into his screamed, raw vocals on closing hits, Cute Without The E and Make Damn Sure. The pop-punk New York quartet proved that they still have much energetic, fun life in them. *Emily MacNevin*

Emily MacNevin backstage with Adam Lazzara of Taking Back Sunday

What was it like playing after almost two years away?
The feeling was near-catharsis, though we have had time to reflect, and I've found that to be extremely freeing, and healing. When we *are* able to play together, it makes for a better show.

How's it been, sharing the stage with your co-headliners, Alkaline Trio?
Fantastic. We've all been fans of them for some time.

Do you have any plans for a live album?
You asking about that is the first time that I've thought about it. Maybe we should look into that.

How soon can we expect your next studio album?
Very soon. Before we made the trip to the UK, we were writing together, and the ideas that are being worked on are honestly blowing me away. I can't wait to get back and work on them.

GB Rock & Blues Festival
Skegness Butlin's
14-16/1/22

The annual festival season starts early at Butlin's, with three days of winter-warming rock and blues, attended indoors by a faithful 4,000 fans. Opening on the main stage on Friday, Ken Pustelnik's Groundhogs impressed with their sludgy, hypnotic psychedelic-blues. King King, fronted by patriotic, tartan kilt-wearing Alan Nimmo, delivered blissful melodic blues, and Stray closed with their hard bluesy set, complete with chirpy humour from frontman Del Bromham.

There was diverse, fresh talent on view on Saturday, the rocket-ride space-jamming of Starlite Campbell Band proving out of this world. Bluesy sax appeal from the classy Jimmy Carpenter, and slow-burning blues from soulful vocalist, Kyla Brox, were tasty main-stage ingredients. Elsewhere, UK AOR champs, FM, proved ever reliable, while the clean-cut sonic blues of Laurence Jones matched the free spirit of Deborah Bonham's familial outfit, Bonham-Bullick. Performing in the early hours for those who could still stand, the glowing warmth of When Rivers Meet provided a fine denouement.

Sunday saw Jim Kirkpatrick sooth any hangover blues with an acoustic set, before going electric later that night. Other highlights included vibrant Italian axe-lass, Eliana Cargnelutti, and the finger-licking stomp of Johnnie Williamson & The Blue Swamp Band. The weekend wrapped with booming, dynamite sets from Geordie and Nazareth, two bands who've lost their iconic vocalists, yet have found their voice once more, with the high-ranging vocal talents of Mark Wright and Carl Sentance, respectively. Legends live, loud'n'proud. *Mark Taylor*

Venus Fly Trap
Northampton Black Prince
18/2/22

Northampton's own darkwave duo, Venus Fly Trap, opened with their addictive 1988 single, Morphine, and you could almost feel their palpable relief at being onstage again. The sound desk briefly crashed, causing a delay to Sabotage, while the musical car crash that is James Dean followed. Vocalist Alex Novak danced like an android and threw faux karate moves during Vitesse, while drummer-turned-guitarist, Andy Denton, delivered chunky riffs with metronomic precision. Their cinematic sci-fi rock set had something of a mescaline trip feel about it, as they performed to a backdrop of the classic film, *Barbarella*. Two choice covers closed: Suicide's Rocket USA, made more direct and musical, and The Cramps' Human Fly. *Peter Dennis*

Photos (Taking Back Sunday): Natalie Escobedo, Wez Dale

John Altman
London Seven Dials Club
23/2/22
Saxophonist, film soundtrack composer and producer Altman took charge simply by telling tales from his entertaining autobiography, *Hidden Man*. It was an endless stream of stories and people that he'd worked with, from Peter Green to George Michael, Björk to *Titanic*, jamming with Jimi Hendrix, and Muddy Waters playing at his 21st birthday party. Prompted by host, Duncan Steer, it was all engaging and splendidly unassuming, barely touching the surface of the book. And to finish, Altman brought out his alto sax and gave us a tune that he'd produced – Monty Python's Always Look On The Bright Side Of Life – and a closing communal sing-song. *Nick Dalton*

Van Der Graaf Generator
London Palladium
24/2/22
Three men in their 70s stepped out with little real sense of occasion, and no showbiz trappings. Hugh Banton, Guy Evans and Peter Hammill were here to work. Over half of their set comprised material from 2005 onwards, the trio delighted to be making their noise again. When the oldies landed, there was rapture about: Man-Erg, with all the crazed density of the original; a truncated Lemmings still fabulous. Given that members of the original 70s Charisma label office were in attendance, it was poignant to hear Hammill's speech before the final encore, the only acknowledgement of the group's long career. He talked of walking around Soho earlier in the day, remembering what the label's founder, Tony Stratton Smith, used to say to him, if a show hadn't lifted the roof off: "you know why the show didn't go well, dear boy? You didn't play Refugees." Their 'greatest hit' left not a dry eye in the house. *Daryl Easlea*

Wolf Alice
Birmingham O_2 Academy
9/3/22
Returning for the final date of their sold-out tour with glimmering new tunes, the Brit alt-rockers dominated with an unpredictable mix of dream-pop, grunge and shoegaze. Kicking off with fierce hit, Smile, replete with its thunderous bass, they presented old-school offerings, You're A Germ and Formidable Cool, before the sultry Delicious Things and infectiously poppy Bros. Ellie Rowsell's eerie vocals were centre-stage alongside growling guitars on the enchanting How Can I Make It OK?, its euphoric synth vibes shaking the crowd. Stripped-back, raw love songs with dreamy chords and bristling bass were juxtaposed with upbeat grunge, making for a dizzying mix and a gloriously electrifying cross-genre set. *Emily MacNevin*

Warren Haynes
Ridgefield Playhouse, Connecticut, USA
12/3/22
Workaholic Haynes (Gov't Mule) commenced with his paean to Jerry Garcia, Patchwork Quilt, before switching to the funk of Hattiesburg Hustle. The 500-seat venue allowed for a greater emphasis on his vocal prowess, stronger than ever on Company Man, his ode to the downtrodden, and the quieter, Tastes Like Wine. Midway, he strapped on a Les Paul guitar for an incandescent take on Elmore James' The Sky Is Crying. Throughout, his playing was unrivalled, no matter what the style. He also revisited Old Friend, from his Allman Brothers days and, for the encore, somehow segued from James Taylor's That's Why I'm Here to Pink Floyd's Wish You Were Here. *Christopher Walsh*

Ferocious Dog
Northampton Roadmender
5/3/2022
Three decades in, Ferocious Dog opened with the coupling of Port Isaac/Haul Away Joe, offering fire and ice, as the former set out a sombre scene, while the latter remains a high-octane sea shanty. It fired the crowd up like a spark to tinder. Good-natured moshing saw metallers, punks and crusties rubbing shoulders, the Dog's finely-oiled machine providing Pentrich Rising and Victims in rapid succession. Over the course of 90 minutes, 22 songs saw zero drop in energy levels. Approaching the finale and running on fumes, they delivered three deserved encores in The Hope, Gallow's Justice and Slow Motion Suicide. *Peter Dennis*
Standout collectable: calendar, £2

Steve Gibbons Band
London Putney Half Moon
30/12/21
At 80, the sprightly Gibbons is still dapper, looking like an eccentric professor, with his flowing grey hair. A set split between covers and originals was delivered in his customary, inimitable style, all strutting, twangy guitars, and spoken storytelling vocals. He and his fine band opened with glowing covers of Carl Perkins' Boppin' The Blues and the charm of Bob Dylan's She Belongs To Me. The self-penned funky groove of Natural Thing gave depth for his colleagues to explore, and led to the cool-breeze shuffle of the driving You Can't Catch Me. Tribute was paid to Chuck Berry with a full-throttle Chuck In My Car, while No Money Down preceded a Hey Buddy homage and simmering My Generation. But it was his own enchanting material that was the most rewarding, as per the harmonica-led ballad, Grace, drug mule warning, Mr Jones, and revved-up closer, BSA. *Mark Taylor*

Funeral For A Friend
Birmingham O_2 Academy
7/3/22
After a two-year postponement, frontman Matt Davies-Kreye and co were welcomed by bellowing uproar as they kicked off with All The Rage and the fast-paced Rookie Of The Year. The Welsh rockers poured out energy on anthemic classic, The Great Wide Open, before delving deeper into their post-hardcore catalogue. Red Is The New Black saw mosh pits erupt across the entire floor, and lyrics were screamed back at Davies-Kreye, who barely paused for breath. FFAF smashed through fan favourites from *Casually Dressed And Deep In Conversation*, *Hours* and *Tales Don't Tell Themselves*, the crowd lapping it all up before a closing, euphoric high on Escape Artists Never Die. A triple-whammy encore of Into Oblivion, Roses For The Dead and History ended a triumphant, crushing set. *Emily MacNevin*

Steve Harley Acoustic Band
London Holborn Pizza Express
19/3/22
The Cockney Rebel's always-delicate songs took on an even more magical edge thanks to this slim, supper club line-up. Violinist Barry Wickens (a band member for almost 40 years), along with diversions to flamenco guitar/double-bass, elegantly reimagined material from the earliest days (the powerful Sebastian), to much of the latest album, *Uncovered* (an inspirational take on Bowie's Absolute Beginners). Between, sometimes with a three-guitar line-up, there were hits like Mr Soft, and mid-period gems such as The Coast Of Amalfi and I'll Be There. Far from an easy-going acoustic night, this was a sharp, controlled and eloquent set, ending with a soaring Make Me Smile (Come Up And See Me). *Nick Dalton*

South By South-West Festival
Austin, Texas
15-18/322
After a two-year gap, *SXSW* was back and in fine form. Big names – Dolly Parton, Beck, Sammy Hagar – were in short supply, but that's not what it's really all about. UK buzz bands acquitted themselves well, Wet Leg and Yard Act flitting around town, charming and baffling Americans with references to "buttered muffins" and "fixer-uppers". Labels like Fire and Fierce Panda held showcases, but the most excitement was focused on the 25th anniversary of the Bella Union label. The lovely Mohawk venue played host to luminaries like Texan locals, Midlake, debuting gorgeous melodies from their new LP *For The Sake Of Bethel Woods*, while Norwegian quartet, Pom Poko, ratcheted up the energy and excitement levels. The astounding precision of White Denim formed a neat contrast to the charm of Penelope Isles, while new signing, Ural Thomas, age 83, played two sets. For the final day, Chuck Prophet was permitted by his doctor to perform, and grabbed the opportunity, with four utterly inspirational shows in one day. *Oliver Gray*

Slowthai
Manchester O_2 Victoria Warehouse
17/3/22
Tyron Frampton – Slowthai – delivered a fiery, frenetic show as part of his *Hell Is Home* tour. Opening with the rambunctious Enemy, the Northampton native quickly set the tone, aggressively rapping over heavy bass. His bombastic rap/grime/punk hybrid was accompanied by pyrotechnics and, as the humidity rose, one audience member fainted during Psycho. Slowthai reacted by stopping the song for medical attention to be administered, before resuming a set featuring Cancelled, Mazza and Push – the latter featuring guest, Deb Never. Nothing Great About Britain's Ladies, Drug Dealer and Doorman added to the moshing chaos, before an encore from an upcoming punk album, its catchy hook based around the repeated refrain, "I feel so good". That summed up the evening. *Ian Templeton*

Don Broco
Birmingham Mill
15/3/22
Don Broco are an alt.rock band that specialise in post-/hardcore, and frontman, Rob Damiani, launched into Come Out To LA to a mass of screaming fans. Working up an already buzzing crowd, he struggled to stand still on anthemic classics, Swimwear Season and Everybody. Further was aired for the first time in several years, while Easter Sunday made its live debut. Killer pop-rock hooks saw enthused guitarist Simon Delaney dish out signature scissor-kicks, and the crowd ritualistically took off their tops on T-shirt Song. The Bedford rockers closed a visually appealing, fun set with Bruce Willis, leaving everyone exhilarated. *Emily MacNevin*

Penguin Café
London Barbican
22/3/22
A decade after their debut, *A Matter Of Life…*, this was a celebration with their otherworldly confection of grand piano, violins, cello and harmonium. Penguin Café, and leader, Arthur Jeffes, also saluted the Penguin Café Orchestra of his late father, Simon. While proceedings focused on the former's gems – not least an exquisite From A Blue Temple – there were the latter's classics, too, particularly a beautiful The Sound Of Someone You Love Who Is Going Away And It Doesn't Matter, and the hypnotic, dancing Perpetuum Mobile. Jeffes' piano steered the show to the encore of Harry Piers, his solo tribute to his father, before a rousing Music For A Found Harmonium, the avant-garde answer to finishing with a Chuck Berry number. *Nick Dalton*

The Stranglers
London Brixton O_2 Academy
5/2/22
After the passing of original keyboardist Dave Greenfield, in 2020, The Stranglers vowed to fulfil their planned final hurrah, and what a celebration it proved to be. With a boisterous crowd stoked by a riveting set from Ruts DC, rapturous applause greeted drummer Jim Macaulay and new keys-man, Toby Hounsham, as they took their positions on backline plinths, followed out front by Baz Warne and sole original, Jean-Jacques Burnel. They plugged in for the semi-instrumental romp of Toiler By The Sea, which thumped into Something Better Change.

Burnel is remarkably fit, despite knocking 70, pouring energy into thudding, sublime bass lines. But Warne is the linchpin, handling vocals with aplomb, while former tribute band member, Hounsham, snugly fit into big shoes. All their hits were present and correct, in an exhaustive 27-song set taking in a variety of musical styles. There was a heartfelt acoustic dedication to Greenfield during the encores, one that underlined a triumphant, knockout bow. *Mark Taylor*
Standout collectable: *Dark Matters* signed LP, £35

Send your live reviews to tim.jones@metropolis.co.uk

Gig Guide

Now Booking

Check with venues to see if gigs are still on, postponed or cancelled

Bryan Adams May (13) Brighton Centre (14) Birmingham Utilita Arena (15) Nottingham Motorpoint Arena (17) Manchester AO Arena (18) Liverpool M&S Bank Arena (20) Newcastle Utilita Arena (23) Glasgow SSE Arena (26) London Greenwich O_2 Arena (29) Belfast SSE Arena **July** (5) Durham Emirates Riverside (6) Kelso Floors Castle (8) Norwich Blickling Estate

Alt-J May (7) Glasgow Barrowlands (9) Leeds O_2 Academy Leeds (13) Manchester O_2 Apollo (18) London Brixton O_2 Academy (25) Belfast Telegraph Building (27) Birmingham O_2 Academy

Bloc Party May (26) Birmingham O_2 Academy (27) Nottingham Rock City (28) London Alexandra Palace (30) Bristol O_2 Academy (31) Manchester O_2 Victoria Warehouse **June** (2) Newcastle O_2 City Hall (3) Glasgow Barrowlands (4) Leeds O_2 Academy

Bonobo May (3) Brighton Centre (4) Birmingham O_2 Academy (6) Manchester Victoria Warehouse (7) Leeds O_2 Academy (8) Nottingham Rock City (16-18) London Royal Albert Hall

Charli XCX May (15) Glasgow O_2 Academy (17) Manchester Victoria Warehouse (18) Birmingham O_2 Academy (19) London Alexandra Palace (21) Norwich UEA (22) Sheffield O_2 Academy (23) Nottingham Rock City

Erasure May (24) Aberdeen P&J Live (25) Nottingham Motorpoint Arena (26) Leeds First Direct Arena (28) Hull Bonus Arena (29) Liverpool M&S Bank Arena

Ex-Sonic Youth's **Kim Gordon May** (23) London Camden Koko (24) Manchester Gorilla (25) Glasgow Queen Margaret Union (26) Bristol Trinity

JoJo May (3) London Camden Roundhouse (9) Manchester O_2 Ritz (10) Glasgow Garage (12) Brighton Concorde 2 (13) Birmingham O_2 Institute

Kayak May (9) London Islington Assembly Hall (10) Manchester Club Academy.

Meshuggah May (26) Nottingham Rock City (28) Manchester Academy (29) Bristol O_2 Academy (30) Glasgow Barrowlands **June** (3) London Royal Albert Hall

My Chemical Romance May (16) St Austell Eden Project (27) Warrington Victoria Park (28) Cardiff Sophia Gardens (30) Glasgow OVO Hydro

Metronomy April (27) Liverpool O_2 Academy (28) Manchester Academy (30) Birmingham O_2 Academy **May** (1) Cardiff Tramshed (3) Torquay Foundry (4) Bristol O_2 Academy (5) Oxford O_2 Academy (7) London Alexandra Palace

The Monochrome Set May (7) Glasgow Mono (8) Edinburgh Caves (14) Hebden Bridge Trades Club (21) Newcastle Cluny (28) Coventry Tin Music & Arts **June** (4) Southampton Joiners **July** (2) Sheffield Greystones (16) Reading South Street Arts Centre (30) Oxford Jericho Tavern **November** (19) Stourbridge Claptrap (26) Bristol Thunderbolt

PVRIS May (7) Manchester O_2 Victoria Warehouse (8) Glasgow O_2 Academy (9) Birmingham O_2 Academy (10) London Brixton O_2 Academy

Rumer May (7) Manchester RNCM Concert Hall (8) Birmingham Town Hall (11) London Queen Elizabeth Hall (13) Edinburgh Queen's Hall

The Smile May (29-30) London Camden Roundhouse **June** (1) Edinburgh Usher Hall (2) Manchester Albert Hall

Steeleye Span May (3) Lytham St Anne's Lowther Pavilion (4) Manchester Waterside Arts Centre (5) Pocklington Arts Centre (9) Buxton Opera House (10) Leeds City Varieties (12) Newark Palace (13) Leamington Spa Royal (15) Yeovil Octagon (17) Bristol St George's (22) Winchester Theatre Royal (23) Shrewsbury Theatre Severn (24) Chesham Elgiva

Show Of Hands May (5) Chippenham St Andrew's Church (6) Leicester Y Theatre (7) Wavendon Stables (11) Wimborne Tivoli (12) East Grinstead Chequer Mead Theatre (13) Canterbury Colyer-Fergusson Hall (15) Hailsham Pavilion (19) Worcester Huntingdon Hall (20) Morecambe Platform (22) Norwich Assembly House (23) Henley-On-Thames Village Club (27) Porthcurno Minack Theatre (28) Liskeard Carnglaze Caverns **June** (1) Exeter Cathedral

Trombone Shorty May (20) Birmingham Academy 2 (21) Glasgow SWG3 (23) London Camden Roundhouse (24) Manchester O_2 Ritz

Tangerine Dream May (2) Belfast Limelight (5) Manchester RNCM (6) Edinburgh Assembly Rooms (7) Glasgow Saint Luke's (9) Newcastle Riverside (10) Liverpool Grand Central (11) Coventry Cathedral (12) Cambridge Corn Exchange (13) Birmingham Town Hall (15) Leeds Brudenell (16) Bristol Trinity Centre (17) Exeter Phoenix (18) London Camden Roundhouse (19) Great Yarmouth *HRH Prog XII* (21) Southampton Engine Rooms (23) Brighton Chalk

Thunder May (21) Glasgow SEC Armadillo (22) Leeds First Direct Arena (26) Cardiff Motorpoint Arena (27) Birmingham Resorts World Arena (28) London Wembley OVO Arena

UB40 May (1) Brighton Centre (8) Manchester O_2 Apollo (10) Plymouth Pavilion (11) Cardiff Motorpoint Arena (13) Portsmouth Guildhall (14) Norwich UEA (15) Stoke Hanley Victoria Hall (17) Liverpool Olympia (18) Nottingham Rock City (20) Northampton Derngate (21) Cheltenham Centaur (23) Hull Bonus Arena (25) Edinburgh Usher Hall (26) Glasgow Barrowlands (27) Aberdeen Music Hall (29) Stockton Globe (31) Bournemouth O_2 Academy **June** (1) Bristol O_2 Academy **December** (9) Belfast Ulster Hall (18) Birmingham Utilita Arena (20) Leeds First Direct Arena (21) London Wembley OVO Arena

Vacancy Records UK May (12) London Camden Assembly (15) Manchester Night People (16) Liverpool EBGB's (17) Glasgow Oran Mor

Warpaint May (11) Bristol O_2 Academy (12) Manchester Albert Hall (13) Glasgow SWG3 (17) Bexhill De La Warr Pavilion (18) London Camden Roundhouse

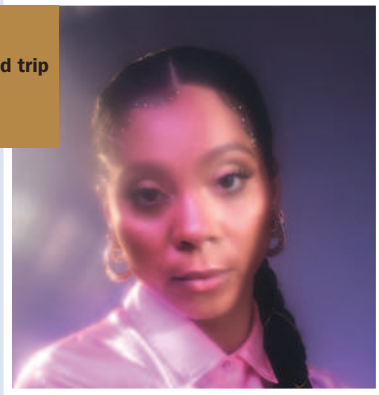
Marty Wilde April (23) Birmingham Town Hall (24) Cheltenham Town Hall (25) Torquay Princess Theatre (27) Eastbourne Congress Theatre (28) Portsmouth King's Theatre (29) High Wycombe Swan (30) King's Lynn Corn Exchange **May** (1) Skegness Embassy (3) Tunbridge Wells Assembly Hall (4) Ipswich Regent (5) Basingstoke Anvil (7) Folkestone Leas Cliff Hall (9) Bromley Churchill Theatre (10) Peterborough New Theatre (11) Weston-Super-Mare Playhouse (13) Barnstaple Queen's Theatre (15) Dartford Orchard (17) Bournemouth Pavilion (18) Guildford G-Live (19) London Cadogan Hall (20) Chesterfield Winding Wheel

Years & Years May (19) Brighton Centre (20) Bournemouth BIC (21) Birmingham Resorts World Arena (26) London Wembley OVO Arena (28) Manchester AO Arena **June** (25) Glasgow Bellahouston Park

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: EX-SLITS' HOLLIE COOK



How have you prepared for the tour?
I've been waiting two years, so I've been preparing by getting overexcited and hoping for the best.

Do you have any pre-/post-show routines?
A good stretch, some lunges and vocal warm-ups, and a couple of brandies.

Will you be playing any songs that you rarely perform?
Songs from the new album.

Are there any venues that you're particularly looking forward to?
Leeds Brudenell Social Club.

Will you check out your tour supports?
Of course. It's always fun to watch.

Do you have any unusual items for sale on the tour?
I'm looking into cocktail shakers and the legal marijuana world.

Do you go to shows at all?
It's my favourite thing. Recently, Pachyman and Teshay Makeda were both amazing.

Do you have any amusing tour anecdotes?
Once, during a Slits gig, I really needed a pee. Someone threw a pint glass onstage, so I hid behind an amp and filled to the brim.

Hollie Cook plays in June at (30) London Rough Trade East, October (14) Glasgow King Tut's (15) Blackpool Bootleg Social (16) Manchester Gorilla (18) Leeds Brudenell (20) Nottingham Rescue Rooms (21) Bristol Thekla (22) Brighton Chalk (23) Southampton 1865 (26) London Hackney Village Underground.

TOUR NEWS

London: **Molly Hatchet**, 100 Club, 28 November. ■ **Shakatak**, Soho Pizza Express, 4-9 July. ■ **Devin Townsend**, Royal Albert Hall, 16-17 April. ■ **Tears For Fears**, Shepherd's Bush O_2 Empire, 4 July, Kingston Pryzm, 18 September. ■ **Spiritbox**, Islington O_2 Academy, 13 June. ■ **London Grammar**, Crystal Palace Bowl, 29 July. ■ **Max Richter**, Chelsea Royal Hospital, 16 June. ■ **Tower Of Power**, Palladium, 16 November. ■ **Giberto Gil**, 30 July, **Autechre**, 7 October, Barbican. ■ **Midnight Oil** farewell UK gig, Camden Roundhouse, 9 July. ■ **John Scofield**, Cadogan Hall, 17 May. ■ **Beans On Toast**, Clapham Grand, 2 June. ■ **Yeah Yeah Yeahs**, 8 June, **LCD Soundsystem**, 27-29 June, 1-3 July, **Saw Doctors**, 25 November, Brixton O_2 Academy. ■ **Gary Barlow**, 30 August-18 September, Duke Of York's Theatre. *Also:* **Cradle Of Filth**, Wolverhampton KK's Steel Mill, 30 April.

For more tours/gig news see www.recordcollectormag.com/latestnews.

Photo (Hollie Cook) Fabrice Bourgelle

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1st July **Herts** Sign of the Times festival
2nd July **Exeter** Let's Rock festival
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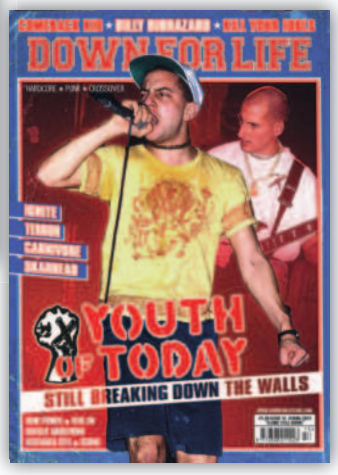

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SAT 29 OCT	OXFORD NEW THEATRE
MON 31 OCT	GLASGOW ROYAL CONCERT HALL
TUE 01 NOV	NEWCASTLE O2 CITY HALL
WED 02 NOV	HARROGATE CONVENTION CENTRE
FRI 04 NOV	SHEFFIELD CITY HALL
SAT 05 NOV	MANCHESTER O2 APOLLO
MON 07 NOV	LIVERPOOL PHILHARMONIC HALL
EXTRA DATE ADDED	
TUE 08 NOV	LIVERPOOL PHILHARMONIC HALL
WED 09 NOV	EDINBURGH USHER HALL
FRI 11 NOV	NOTTINGHAM ROYAL CONCERT HALL
SAT 12 NOV	BIRMINGHAM SYMPHONY HALL
EXTRA DATE ADDED	
SUN 13 NOV	BIRMINGHAM SYMPHONY HALL
TUE 15 NOV	LLANDUDNO VENUE CYMRU THEATRE
THU 17 NOV	SWANSEA ARENA
FRI 18 NOV	CARDIFF ST DAVID'S HALL
SAT 19 NOV	LONDON EVENTIM APOLLO
MON 21 NOV	SOUTHAMPTON O2 GUILDHALL
TUE 22 NOV	BATH FORUM
WED 23 NOV	TORQUAY PRINCESS THEATRE
SAT 26 NOV	BRIGHTON CENTRE
SUN 27 NOV	BOURNEMOUTH PAVILION THEATRE
TUE 29 NOV	GUILDFORD G LIVE
WED 30 NOV	SOUTHEND CLIFFS PAVILION

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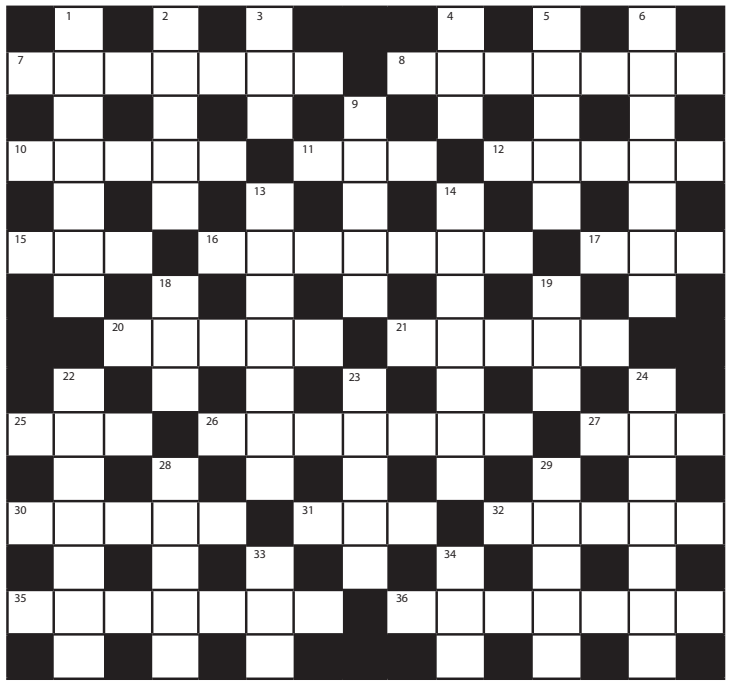
Crossword & Competitions

ACROSS

7) Billie _ (7)
8) _ Morning (7)
10) _ _ Easy (3,2)
11) _tones (3)
12) *I Want* _ (5)
15) Yoko _ (3)
16) The New _ (7)
17) _ Me A River (3)
20) *The Last* _ (5)
21) _ Maps (5)
25) _ *list* (3)
26) Andy & Vince's band (7)
27) Prince album *20*_ (3)
30) _ *On The Tracks* (5)
31) Explosive AC/DC track (1,1,1)
32) _ *Army Romance* (5)
35) *The* _ _ *Zounds* (5,2)
36) The Four _ (7)

DOWN

1) Jefferson Airplane side project (3,4)
2) Blast _ (5)
3) _ By Day (3)
4) _ Your Money On Me (3)
5) _ Peterson (5)
6) Paul Revere & The _ (7)
9) Queen *The* _ (5)
13) Country & _ (7)
14) _ *Of Mushroom* (7)
18) _ Possum (3)
19) Jeff Lynne's _ (1,1,1)
22) *The Who* _ _ (4,3)
23) Kool & The Gang 1982 LP (2,3)
24) _ To Be Cheerful (7)
28) _ Of Pain (5)
29) _ & Shout (5)
33) _ Taylor (3)
34) _ Level (3)



TUNETABLES FLIGHTCASE

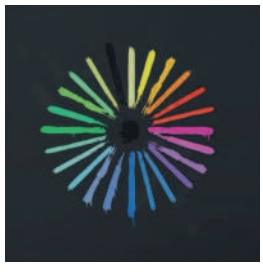
What's cooler than having a tour-grade flightcase in your room? Having a handcrafted tour-grade flightcase fashioned to store and display records, that's what! New UK company Tunetables have launched an impressive brand – take a look at www.tunetables.co.uk. We're offering you the chance to win a vinyl storage case from their range (RRP £600). Due to the high price tag, we are running this competition over consecutive issues, so to follow up the last three issues' clues, this month's pointer is: 'Town'. Check in again next month for the next hint.

OZRIC TENTACLES

Travelling The Great Circle brings together the first four official studio albums released by Ozric Tentacles – widely regarded as not just Ozrics classics but psychedelic rock ones as well. It comes with an 80-page booklet which features original liner notes by Dominic Blake, rare photographs, as well as hard to find audio and visual material. To be in with a chance of winning this 7CD/1DVD set on Kscope, please complete and send this month's crossword to the address below.

MARILLION

An Hour Before It's Dark was released this spring by earMUSIC to extensive critical acclaim and charted in the UK at No 2 in the UK album chart – their highest-charting new LP since 1987. The album finds the band in peak creative form, addressing our bleak pandemic and climate disaster era, while still making engaging progressive music that is timeless in its appeal. Available in stunning vinyl and CD editions, it is likely to be many people's favourite release of the year. To be in with a chance of winning one of two copies on vinyl, please let us know what the previous Marillion studio album was called.



CAT STEVENS

Timed to coincide with the 50th anniversary of the landmark film's release, this new 180g LP version of the *Harold & Maude* soundtrack combines nine Cat Stevens originals as well as – for the first time - additional dialogue and instrumental music from the movie. For this new set, previously unheard audio masters were found in the Island Records archive, with all audio remastered at Abbey Road Studios. It also comes with enhanced packaging and new liner notes. For a chance of winning one of three copies on vinyl (via Island/UMC), please tell us who directed *Harold & Maude*.

MARCH WINNERS:
ACE SINGLES: Mark Howarth
JOHN McLAUGHLIN: Anthony Hall, Andy Sandom
BAPTISM OF FIRE: Andrew McIver, Jim Wilson, Stephen Crosbie

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 18 May, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

APRIL Solution

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UNDER THE RADAR

Artists, bands and labels meriting more attention

This month: Chunky, Novi & Ernie

Take a piano wunderkind whose writing is influenced by Rogers & Hammerstein, The Beatles and Van Dyke Parks. Add her cousin, a world-class viola player, and then bring along their McCartney-inspired bassist friend. Place them in early-70s LA and give them free rein in the studio. The result? *Chunky, Novi & Ernie (*Reprise, 1973), a chamber-pop showpiece that deserves inclusion in the pantheon of greats. It's a floridly unconventional album unlike anything else from the period. Indeed, there are few meaningful points of comparison. Perhaps two bands who followed the same decade come closest: Rosie, a trio who recorded for RCA, and Desmond Child & Rouge on Capitol Records. But Chunky, Novi & Ernie were the first and most quirky of the three.

The group sprang from an earlier one, Rebecca And The Sunnybrook Farmers. They shed two members and ended up as Lauren Wood (aka Chunky) – songwriter, lead vocalist and pianist; Novi Novog – viola player and backing vocalist; Ernie Emerita – bass player and backing vocalist. The first CN&E album made few concessions to the pop marketplace. From the thrilling, propulsive theatre-pop of its opening track, Underground, onwards, it's a flamboyant, madcap 40-minute cabaret-art-pop musical.

Today, Wood and Novog still live in the LA area. Unusually for first cousins, they were both given the same first name at birth – Ilene. "I lived in Pittsburgh and Novi lived in LA," Wood explains to *RC*. "She was born first [as Ilene Novog] and my mother thought we'd never see each other, being on opposite ends of the coast, so it didn't matter if I was called Ilene, too. But we became best friends. We were 'The Ilenes'." Wood, still going by her birth name of Ilene Rappaport, acquired the nickname Chunky at summer camp. "When I was a little kid, I was quite chunky," she admits. "And I liked it more than Ilene."

Both Ilenes were advanced musicians, studying multiple instruments but ultimately focusing on piano (Wood) and viola (Novog). Wood's pop star calling came thanks to the British Invasion. "I had thought I was going to be a painter, but then I saw The Beatles and went, 'Oh, wait a minute, wait a minute!' She recalls her intro to Warner Bros occurring via a tangential connection: "Our joke was that a friend's uncle's sister's dog's friend had a connection at Warners. They were very supportive of unique artists – they had Randy Newman and Van Dyke Parks, two of our absolute idols." By the time their album was ready to record, CN&E were in peak musical condition. "We practised all day and all night. We barely broke for food. And we did all the arrangements. I would come up with the piano part, Novi would come up with her part and Ernie with his. We were super-tight and could speed up and slow down and all move together."

Wood's writing went from strength to strength. She credits some of the beauty in her songs to childhood pain. "I was a fat little girl who got teased. So, I developed a voice in me that said, 'I'm going to create beautiful music and I'll show the world I'm more than fat.'"

John Cale's co-production/arranger credit still baffles them

Ted Templeman was the trio's co-producer and mentor. "We were crazy about him because he'd been the lead singer in Harper's Bizarre," Wood admits. "He was musical, and he got us – how extreme our arrangements were and how unfettered we were. He used to call us his 'little geniuses'. We just adored him." Templeman brought in the additional musicians required for the project, including Hal Blaine on drums.

The involvement of John Cale, however, was a sore point. His co-production/ arranger credit baffles Wood and Novog to this day. "We didn't know much about him except that he played viola in The Velvet Underground. But we don't have much recollection of him being at our sessions. I listen to the album and struggle to hear what he did," says Wood. Novog adds, "We were all excited thinking he was going to be so artistic, and he didn't do anything! I remember doing an overdub, holding a very hard position on the viola that could give you tendonitis, and he had his feet up on the control room board, reading *Popular Mechanics*! He was kind of an ass in those days, but years later I was in his string quartet for *The Jay Leno Show,* and he was very nice. He had changed. But at the time? What a disappointment, especially for young music geeks."

The album's commercial fortunes were scuppered, in part, by a misinterpretation of its artwork; an eye-catching, theatrical portrait of the trio around a piano. They discovered they were being stocked in the comedy sections of Tower Records and its competitors. "It was so embarrassing," Novog cringes. "But I loved the artwork. It was done in an old theatre near Los Feliz. The photographer was fabulous. And Lauren is great at makeup; for every album, she'd always do my makeup."

In the aftermath of the album, Wood began to refine her songwriting to fit commercial parameters, a change revealed when CN&E re-signed with Warners for a second album in 1977. Though it wasn't a breakthrough hit, Wood's songs began being recorded by other vocalists.

The post-CN&E years have been fruitful. Wood made two well-liked solo albums, *Lauren Wood* (1979) – containing her first hit, Please Don't Leave, and her finest, most personally revealing ballad, Overload – and 1981's *Cat Trick,* including the sleeper hit, Fallen, which had a second birth on the 1990 soundtrack to *Pretty Woman*. Both were reissued by Blixa Sounds in 2020. She resumed her solo career with another self-titled album in 1999 and then 2006's *Love, Death & Customer Service*. Her songs have been recorded by Montrose, Nicolette Larson, Maxine Nightingale, Lani Hall, Leo Sayer, Syreeta, Gladys Knight, Johnny Mathis, Dusty Springfield and more.

Novog has worked with Prince, The Doobie Brothers, Carly Simon, John Mayall, Dolly Parton, Linda Ronstadt, Emmylou Harris, Jennifer Warnes, Bonnie Raitt and Marianne Faithfull, among others. Only Emerita, who died a couple of years ago, moved away from music. "He got married, raised a family, and had a real job. He had a good life," Wood says fondly.

Interview: Charles Donovan

The first CN&E album has been reissued twice – but only in Japan, whose appreciation of the stranger fringes of 70s pop is keener than America's and Britain's. Fans of Laura Nyro and* Lionheart*-era Kate Bush are encouraged to investigate.

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THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Leon Ware

As a master of sensual soul, Leon Ware had few peers in the 70s. As a writer and producer, he was behind Marvin Gaye's libidinous long-form masterpiece, *I Want You,* and he penned Minnie Riperton's exquisitely raunchy single Inside My Love. His erotically charged, silky-smooth brand of soul would later prove a formative influence on the likes of Sade and the "neo-soul" movement, not least due to his work on Maxwell's trailblazing *Urban Hang Suite* album (1996). Yet his easygoing nature meant that Ware made a habit of boosting other's careers while remaining firmly in the background. His sterling if barely-known career as a solo artist did little to raise his profile.

Raised in Detroit in the 50s, a religious upbringing and the city's fecund doo-wop and jazz scenes were formative influences on his career. He formed the vocal group The Romeos with childhood friends Lamont Dozier and Ty Hunter (later of Motown group The Originals) and began singing in jazz clubs alongside saxophonists Yusef Lateef, Joe Henderson, and drummer Roy Brooks. Still struggling to pay the rent with his middling jazz career at the age of 20, a catch-up meeting with Dozier was to prove the catalyst for change. "He was writing songs for Motown, and the label just started having big hits with The Supremes. Lamont was driving a Cadillac. I watched him disappear and made up my mind that if he had one, I could have one, too," he recalled to journalist Marc Myers in 2009.

He began writing songs in the 60s, delivering a local hit with Pat Lewis' 1966 soul-shaker Warning before following in Dozier's footsteps and signing to Berry Gordy's label. By the end of 1967, he'd scored his first significant Motown hit in the shape of The Isley Brothers' Got To Have You Back, and put his name to songs by Martha & The Vandellas and The Jackson 5. Written alongside new songwriting partner Arthur "T-Boy" Ross, Michael Jackson's I Wanna Be Where You Are was his breakthrough moment: a magnificent baroque-pop confection that reached the US Top 20 in 1972.

As the decade progressed, Ware began to develop his unique style, which embraced both the religious and the profane with equal elan. I Know It's You, his gospel-infused contribution to Donny Hathaway's *Extension Of A Man* album, led to a call-up by Quincy Jones for whom he contributed the sultry title track (as well as vocals) on the producer's 1974 long-player *Body Heat*. On Minnie Riperton's Inside My Love the two themes intertwined, with Ware's ostensibly explicit lyrics – "You can see inside me, will you come inside me/Do you wanna ride, inside my love" – reportedly inspired by a childhood preacher's call to, "Let us come into the house of the Lord."

Ware's *Musical Massage* presented a sibling to Marvin's *I Want You*

Ware's greatest work would be achieved in 1976 alongside Marvin Gaye when he wrote and produced the entirety of the singer's classic *I Want You* album. Ware had been working on demos for Arthur "T-Boy" Ross when Berry Gordy heard the title track and immediately felt that it would be the perfect fit for the similarly sensual Gaye. The singer – who had been struggling to find inspiration for a suitable follow-up to 1973's *Let's Get It On* – fell hard for the track. After hearing a full cassette of songs for a proposed Ware solo album he made him a proposition: "If you give me the album, I'll do the whole thing."

It was to be a match made in heaven for two like-minded souls. With Gaye exploring themes of latent sexuality over languid, sensual grooves that channelled soul, jazz and funk it was a masterpiece of carnal soul. "Being two men sincerely dedicated to sensuality, that was all we ever discussed. All that happened on that project was so innate, so natural. It deserves to be timeless. The aroma that anybody gets from it is real, and you should be feeling it," he later told an interviewer.

For his part, Ware was relaxed about relinquishing his masterpiece to Gaye: "I brought the music, but the magic that Marvin brought with his vocals made it a classic," he conceded. "I had a body, but Marvin and me dressed it together."

Anyone pondering how Ware's own version of *I Want You* would have turned out are advised to seek out *Musical Massage*, the album he penned as a solo effort in its stead, also released in 1976. Bearing similarly bedroom-focused lyrics and slick soul sonics, tracks such as Learning To Love You and Instant Love presented a musical sibling to Gaye's effort.

Sadly, neither the success of *I Want You* nor the brilliance of *Musical Massage*'s own material were enough to bring Ware out of the shadows. After Gordy heard the album and asked for it to be given to Gaye, Ware refused, leading to it being released with little to no promotion. Devastated, Ware sat out the rest of his Motown contract in protest and it would be the end of the decade before he returned to music in any meaningful capacity when he released a follow-up album, *Inside Is Love,* for indie label Fabulous. Though it sold in limited quantities, lead single What's Your Name, which peaked at No. 42 on the US Soul chart, would become his biggest hit as a solo artist.

The early 80s would see further riches, artistic if not commercial, with two brilliant solo albums, 1981's *Rockin' You Eternally* and 1982's *Leon Ware* alongside inspired songwriting turns such as Marcos Valle's paean to the joys of exercise, Estrelar. As his style of 'Quiet Storm' R&B became more popular in the 80s, he helped define a key 90s sound, co-writing Maxwell's Sumthin' Sumthin'. Its languid R&B – which shared many of the tropes of his 70s output – would pave the way for the neo-soul movement. Confirming his work as a source of hip-hop samples, it ensured the music of Leon Ware, who died in 2017, would remain relevant for future generations.

Words: Paul Bowler
Musical Massage *reissue is on Motown.*

BIRTH! SCHOOL! WORK! DEATH!

Gregory Porter... on the soundtrack to his life

Mahalia Jackson *What The World Needs Now* (Columbia CS 9950, LP, US, 1969) **£15**

My mother was a minister and missionary, and I grew up singing in church. Mahalia Jackson was my mother's favourite and her songs of praise provided an early soundtrack to my life. When she started to do secular music, my mother was shocked but she also still really liked her singing, so there was a conflict. The record I remember playing over and over was *What The World Needs Now* on which she is singing Burt Bacharach, as well as Put A Little Love In Your Heart and Abraham, Martin and John. It's magical.

Nat King Cole & George Shearing *Nat King Cole Sings/George Shearing Plays* (Capitol Records W1675, LP, US, 1962) **£15**

We grew up in Bakersfield, California; there was my mother and my seven siblings – my father was absent. Along with the Mahalia records were Nat King Cole records. I used to sing his songs and my mother would say that I sounded like him – that was the beginning of my deep love for him. He became like a father figure to me. In 2017 I made an album of covers of his songs [*Nat King Cole And Me*] to say thank you for getting me through all the difficult times.

Donny Hathaway *Live* (Atlantic K 40369, LP, US, 1972) **£15**

The record that made me think I'd really like to do something like this. I loved the comfort he had with the audience on this record: it was almost like a church service. It's slick but also very personal and raw. I thought, man, if I could get a group of guys around me like that and make music as cool as that… that's what worried me about having a music career. I had a voice and sincerity, but I didn't want to have to dance or put on a gimmicky show. Donny provided a model for voice and sincerity.

Marvin Gaye *What's Going On* (Tamla Motown STML 11190, LP, UK, 1971) **£40**

My friend Nick introduced me to hip-hop: I'd go round his house after school, and he'd play me Public Enemy, Run DMC and the Fat Boys and then we'd go to my house and I'd put on the inspirations behind those records. One we played all the time was *What's Going On*. That record also provided the accompaniment to doing chores on a Saturday. My mother had to work on Saturday and us eight kids would clean the house while she was at work. And during this, Marvin would be playing.

Color Me Badd **I Wanna Sex You Up** (Giant Records W0036, 7", UK, 1991) **£2**

Every time I hear this, it reminds me of my freshman year at college. They'd be playing this everywhere we went, it was huge, not just on campus but on the chart, too. We'd also hear lots of [contemporary] R&B: Silk, Ginuwine, Teddy Riley, who was the top producer at the time, he had Rump Shaker with Wreckx-N-Effect. At the same time my roommate was into lots of conscious rap, A Tribe Called Quest and Digable Planets. It was a great time for music at college.

Bobby Hutcherson *Now!* (Blue Note BST 84333, LP, US, 1970) **£80**

Me and my older brother used to collect Blue Note records. We'd pick up everything on the label, so signing to Blue Note for me was a dream. Bobby Hutcherson was one of the great vibraphonists and *Now!* is a really striking record. It's the first of his to feature vocals, the main one being Gene McDaniels, but there is also a choir on it. Gene's voice is really underrated and he was a great songwriter.

Abbey Lincoln **Bird Alone** from *You Gotta Pay The Band* (Verve, 314 511 110-2, CD, US, 1991) **£3**

Abbey Lincoln was a jazz singer who had a big influence on me and gave me the audacity to write sad songs that are not always a comfortable listen. She sang on Max Roach's *We Insist!* and he played drums on her first three albums. I've picked Bird Alone from *You Gotta Pay The Band* with Stan Getz on tenor sax and Charlie Haden who plays the bass, because it got me through heartbreak and a very lonely time in my life.

The Spinners **Sadie** from *Best Of The Spinners* (Atlantic, SD 19179, LP, US, 1978) **£4**

The bond I had with my mother was so strong and I see that bond replicated in my wife's bond with my son. I see the sacrifices she makes for him, for the homework, for dinner, for doctors' visits, and Sadie by The Spinners is one of many soul songs in the 70s dedicated to mothers. There was also Little Beaver's Blues For Mama, Can't Say Enough About Mom by Leroy Hutson, Eddie Floyd's Mother, My Dear Mother. But I was always drawn to Sadie and it prompted my own song [2012's Mother's Song].

Lou Rawls **You'll Never Find Another Love Like Mine** (Philadelphia International Records, S PIR 4372, 7", UK, 1976) **£2**

I recently sang this as a duet with Patti Labelle in the studio and it sits in that space between jazz, soul and pop. When I was singing it I was thinking, damn, I feel so comfortable in this, listening to my voice, it's no longer that of a young artist, it's a more mature voice, a more seasoned voice. Like Lou Rawls, he started out singing gospel, but by 1976 and You'll Never Find... he was midway through his career, which is where I'm at with mine.

Gregory Porter **No Love Dying** from *Liquid Spirit* (Blue Note 0602537431540, 2xLP, Europe, 2013) **£18**

My brother died of Covid, and I sing No Love Dying for him. It's a direct message, straight from the heart. My brother introduced me to a lot of the records I've picked here. He hit me up to Lou Rawls and we dived in hard together, he hit me up on Marvin Gaye and we dived in hard. He encouraged me in my own career, and he was always the first person I'd play my new songs to.

Interview: Lois Wilson
Still Rising *is on Decca / Blue Note*

10 OF THE BEST

This month: **Anne Dudley**

Dollar ***The Dollar Album*** (WEA DTV 1, LP, UK, 1982) **£3**

[Producer] Trevor Horn had carte blanche to do what he wanted with Dollar [David Van Day and Thereza Bazar], who just came in and sang and followed his directions. Songs like Give Me Back My Heart and Videotheque, which I played keyboards on, are little 80s pop classics because they do all the things that 80s pop should do: they have great drum sounds, unexpected turns and lovely counter melodies. Martin Fry [of ABC] heard the Dollar records Trevor had done and wanted to work with him because he thought they were really interesting and well-produced.

ABC ***The Lexicon Of Love*** (Neutron NTS1, LP, UK, 1982) **£10**

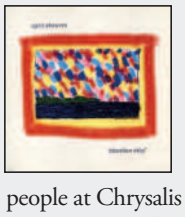
The first thing that I worked on with ABC was Poison Arrow and when it became a hit, the record company was very happy to spend more on the rest of the album. That was when Trevor asked me if I could write string arrangements. I hadn't done a lot of them but when you're in your twenties and you're starting out, you say yes to everything. So, I went home and checked out all the string arrangements on tracks that I really loved and came up with the arrangement for The Look Of Love, which we recorded in Abbey Road. It was a very creative and happy experience.

Malcolm McLaren ***Duck Rock*** (Charisma MMLP1, LP, UK, 1983) **£10**

Malcolm was ahead of his time in taking samples of musicians from other cultures and putting them together in a glorious melting pot. The original version of Buffalo Gals was about 12 minutes long, but Trevor edited it down to something vaguely coherent. We've lost the comedic side a bit in music, the fact that you can have fun and convey it in music without being deadly serious all the time. *Duck Rock* was bonkers. Malcolm had so many untamed ideas, but Trevor honed them down into something workable.

Frankie Goes To Hollywood ***Welcome To The Pleasuredome*** (Zang Tumb Tuum 90232-1-H, 2LP, UK, 1984) **£10**

The Frankie tracks were down and dirty and based around the bottom end of the sonic spectrum; like Relax and Two Tribes, where the drums and the bass were fundamental. Trevor wanted to evoke the sound of a Russian symphony on Two Tribes – something like Tchaikovsky or Rachmaninov – and asked me to write a big orchestral intro. The group went in a different direction with The Power Of Love, where I wrote a string arrangement that I thought would enhance the ecstatic feeling that Holly [Johnson] conveyed in his vocals.



April Showers **Abandon Ship** (Big Star/Chrysalis CHS 2787, 7", UK, 1984) **£50**

April Showers were Jonathan Bernstein and Beatrice Colin. I produced the record and loved it. It was exciting and I enjoyed working with them. The people at Chrysalis wanted something quite string-orientated, so they came to me to do the record. We all thought it was great, but it didn't get a lot of airplay or make much of an impression in the charts. It was the only thing we ever did together, but I loved Jonathan's writing and we went on to write some songs together, including Haven't We Said Goodbye Before for Dollar.

George Michael **Careless Whisper** (Epic A4603, 7", UK, 1984) **£3**

George was an extraordinary talent. I'd done some arrangements for Wham!; I'd played keyboards and arranged the brass on Young Guns and played on the 12" mix of Everything She Wants. He'd already recorded Careless Whisper in America but didn't like it and wanted to do it his own way so called me to play keyboards on the version that became the record. It's actually the same four chords going round but because George's melody is wonderful, it doesn't seem like it's the same thing over and over again.

Art Of Noise **Moments In Love** (Zang Tuum Tumb 12ZTPS02, 12", UK, 1985) **£5**

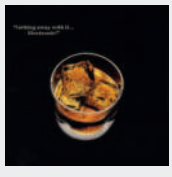
We had this idea we would do a piece of minimalism based on repeating patterns like Philip Glass or Steve Reich. The basis of the track was a factory sample called ORCH 1 played on a Fairlight. For the hi-hat pattern we used a voice sample and for a snare drum, we sampled a far eastern instrument called a Batá. We sampled a ruler for the bass part. It showed that sampling could be used in a very musical way.

Paul McCartney **Spies Like Us** (Alternative Mix) (Parlophone 12R 6118, 12", UK, 1985) **£5**

I first met Paul when I played keyboards on No More Lonely Nights, which George Martin produced. Later on, I worked on his album *Press To Play* and after that, he did a track for a film called *Spies Like Us*, which Art Of Noise did a 12" remix of. He was charming, personable and very open to ideas, so he was quite happy for us to sample his vocals. I remember Linda, his wife, came to the session on the train and sat at the back of the studio. She loved what we were doing and was really supportive.

Liza Minnelli ***Results*** (Epic 465511-1, LP, UK, 1989) **£5**

I loved working with Neil [Tennant] and Chris [Lowe, of Pet Shop Boys], who produced the album, because they're funny, clever and very business-like; there's no messing about and they just get down to work. They'd chosen some wonderful songs for Liza and, looking back, I think the album's a classic because it combined her wonderful lived-in voice with electronics and orchestral things. Angelo Badalamenti wrote the arrangement for Rent but I ended up conducting it because he was abroad.



Electronic **Getting Away With It** (Factory Fac257, 12", UK, 1989) **£8**

I'm very proud of this string arrangement. When I started working on it, I really didn't know what to do because the track seemed complete. I struggled with it and eventually wrote an arrangement but when we played it through in the studio, something didn't sound right. But thanks to a great engineer called John Timperley, who moved the microphones further away from the string players, the whole thing was magically transformed; sounding like this wonderful Vaughan Williams-ish English pastoral floating over the top of a very rigid electronic soundtrack.

Words: Charles Waring

Anne Dudley's* Benedetta: Original Motion Picture Soundtrack *is on Dubois records. A new album will follow later this year.

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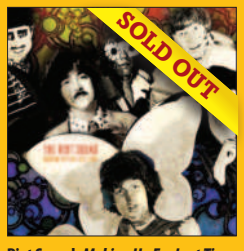

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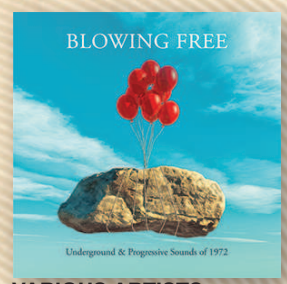

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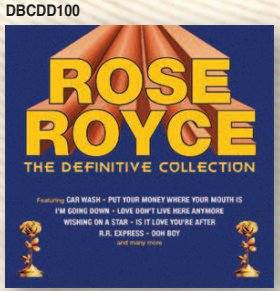

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